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MARGARET OLIPHANT
(1828-1897)

A BIBLIOGRAPHY

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Eliza Lynn Linton

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VICTORIAN FICTION RESEARCH GUIDES

Victorian Fiction Research Guides are issued by the Victorian Fiction Group within the Department of English, University of Queensland.

The group concentrates on minor novelists active during the period from about 1860 to 1910, and on fiction published in journals during the same period. Among the writers on whom guides are being prepared are Victoria Cross, Mary Linskill, Ethel M. Dell, and Rosa N. Carey.

We should be interested to hear from anyone else working on any of these writers, and any information about the location of manuscript and other material would be most welcome. Since there will inevitably be gaps and errors in our published bibliographies, we should also be grateful for information about these.

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From a drawing made in 1848 by Janet, Mary Oliphant

My dear young
Mrs. W. Oliphant -

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INTRODUCTION

I

Arguably, of all Victorian novelists Mrs Oliphant is the one whose reputation is most grossly out of proportion to her true merits. Even though she was greatly admired in the last decades of her career, sometimes being described as second only to George Eliot among women novelists,¹ yet her obscurity during the first half of the twentieth century could hardly have been more complete. The consensus of opinion, where she received any comment at all, was that she was a dauntingly prolific writer who inevitably wasted her talents by over-production.² Yet the correctness of this assumption, current from George Saintsbury to Valentine Cunningham,³ must be challenged. If it is true that she wrote far too much, if it is frequently also true that writers who do this become mechanical and repetitive and increasingly tend to aim at popularity by lowering their standards, it is also true that no generalization on literature remains valid for all instances. If we concede that there is much slovenly writing and reliance on stereotyped imagery and diction in her work, that the dialogue at dramatic moments tends to grow shrill and overwrought in all too predictable ways, that the plotting relies too often on forced coincidences, unjustifiably impenetrable mystery and wildly stagey confrontations, nevertheless in almost all of Mrs Oliphant's novels her coolly ironic vision, her individual and intelligent approach to life, make far more impact than these weaknesses—which scarcely affect the basic fabric of her work. Trollope wrote less than half as much as Mrs Oliphant wrote, and yet he lapsed into false and conventional language and stereotyped plots and character patterns more frequently than she did.

Only very recently—largely in the last quarter century⁴—has Mrs Oliphant begun to be assessed at her true merit, although her books remained obstinately out of print, apart from *Miss Marjoribanks* (published by Zodiac Books in 1969, with an introduction by Mrs Q.D. Leavis).⁵ But in 1984 two more of her novels, *Wester* and *Kirsteen*, came into print; and two writers have said of her that "she is not a lesser Trollope. She has her own voice and writes unique novels", that "she was in some

respects ahead of her time", and that "her best novels. . . are only a little below the level of Jane Austen and George Eliot, and she is indispensable reading for anyone interested in women in the nineteenth century. She had fresh and original things to say. . . Her outlook is so much more sophisticated than that of her contemporaries that she often seems to belong to another age".⁶ These tributes are not exaggerated; close examination of her work constantly confirms her originality, the sharp individuality of her voice, her freedom from the prejudices and conventionalities of many of her contemporaries. And her over-production never did more than damage the incidentals of her work, leaving largely unaffected the authentic Oliphant voice in style, characterisation and construction.

In this introduction some attempt must be made to summarize Mrs Oliphant's career of nearly fifty years and some hundred volumes of fiction, and to characterize her special qualities as a novelist. But, in order to accommodate a long and complex bibliography, there is room only for the barest outline.

II

Mrs Oliphant's first novel, *Passages in the Life of Mrs Margaret Maitland of Sunnyside, Written by Herself*, was published when she was barely 21, unusually young for a novelist starting her career. It is a nostalgic study of a rural Scottish community at the time of the Disruption of May 1843, when the Kirk of Scotland split in two over the question of lay patronage. But the book is not about ecclesiastical politics (by deliberate choice); it is simply a loving portrait of a community—although much disfigured by a melodramatic plot evidently intended to supply some dramatic excitement in an otherwise placid and uneventful story. It is a considerable achievement for a girl of that age, but in no meaningful sense does it make a convincing start to her career as a novelist. Scarcely any of the distinctive qualities which I shall be defining later make their appearance; and in style and detail the book is self-indulgent, far too nostalgic to achieve a balanced view of its middle-aged heroine-narrator, and weakened by an uncertainty of tone, revealed notably in the frequent self-consciousness of style (formal sentences interweaving Scottish idiom with semi-Biblical diction), which cannot be consistently sustained and frequently lapses into a more relaxed and humorous tone. Yet one important virtue the novel does possess; and this was singled out for praise in an early review—its "unity of design and. . . harmony of colour".⁷

Mrs Oliphant had not lived in Scotland since the age of ten; but she grew up in an expatriate Scottish community in the Scotland Road area of

Liverpool and she remained throughout her life fiercely proud of her Scottishness. Accordingly the greater number of the novels written during the first decade of her career have entirely or partly Scottish settings. Like Margaret Maitland these novels are motivated largely by nostalgia or by ill-digested autobiography, and there is little of interest in them. But she was consistently experimenting, attempting types of novel which she never again attempted, notably historical novels (*Caleb Field*, 1851, *Katie Stewart*, 1853, *Magdalen Hepburn*, 1854) and social novels portraying poverty and industrial unrest in Liverpool (*John Drayton*, 1852, *The Melvilles*, 1853).⁸ Mrs Oliphant's gifts did not lie in these directions and she presumably recognised this for herself. She also wrote mystery novels (*Merkland*, 1850, *The Athelings*, 1857, *The House on the Moor*, 1861) and here unfortunately she was unable to recognise her failure and learn from it; many later novels are disfigured by heavy-handed plot mechanics, murky mystifications, and stagey climaxes. But meanwhile she was—during the 1850s—studying and developing several aspects of the type of novel that was to become characteristic of her: the patterns, tensions and pressures of a community (*Margaret Maitland*, *Merkland*, *Adam Graeme*, 1852, *Allieford*, 1853, *Lilliesleaf*, 1856, *Zaidee*, 1856, *Orphans*, 1858); the complexities and paradoxes of human motivation (*Adam Graeme*, *Harry Muir*, 1853, *The Quiet Heart*, 1854, *The Days of My Life*, 1857); a tentatively developing ironic view of human nature (*Adam Graeme*, *The Quiet Heart*, *The Athelings*, and a trilogy of novels, *Orphans*, *Lucy Crofton*, 1860, and *Heart and Cross*, 1863);⁹ and a complex pattern of interlocking themes, characters and plots (*Adam Graeme*, *Zaidee*, *The Athelings*, *Orphans*). She achieved little or nothing of value but she was practising her art.

One novel of this early period, *The Days of My Life*, deserves mention, not for its intrinsic merits, but because it was a first attempt at a theme to which Mrs Oliphant recurrd many times in her later career. It is a study of perverse motivation, a first-person narrative by a self-tormenting, almost masochistic woman, whose neurotic, self-deceiving pride drives her to extraordinary lengths. The book is remarkable only for the boldness of its intention, not for its achievement. It is exaggerated and unimaginative and involves some of the most unbelievable plotting in all Mrs Oliphant's work; but it is the predecessor of many far more interesting studies of illogical states of mind.

Even briefer reference must be made to two long novels, *Zaidee* and *The Athelings*, in which Mrs Oliphant decisively abandoned the Scottish themes that had dominated her work until this time and ambitiously produced complex plots with large casts of characters in an English country-house background which later she was able to handle with considerable skill. But conventional plotting and a largely unredeemed naivety of tone unsupported by irony ensure that these two novels have nothing serious to offer the reader.

In 1858 Mrs Oliphant published one more Scottish novel *The Laird of*

Norlaw, in an approximation to her mature style, and the years of her apprenticeship were virtually over. But at about this time there was a slight gap in her career. In 1859 she published only an uninteresting children's book *Agnes Hopetoun's Schools and Holidays*, with which she began her association with Macmillan, the third of the three main publishing houses with whom she worked throughout her career. But 1859 was also the year in which her husband suddenly died while they were in Rome. The resultant anxiety, the sudden urgency of her need to find an income and a home for herself and her three children, was exacerbated by the tendency at this time for publishers to reject her work. A clear sense of strain shows in *The House on the Moor*, published in 1861. It is a mystery story, overstrained and overwritten almost to the point of caricature, even though the book does at times achieve a sombre power.

Yet this very year, 1861, saw the appearance of the first of the Carlingford stories, which proved to be her true self-discovery as a novelist. In spite of *The House on the Moor* and its more interesting successor *The Last of the Mortimers*, 1862,¹⁰ Mrs Oliphant now moved decisively in the direction, not of Miss Braddon and Wilkie Collins, but of Trollope and George Eliot, by way of ironic objectivity, social observation, and complexity of character.

In the Carlingford stories the characteristic Oliphant flavour appears in its full complexity and richness, even though only the most tentative hints of it are to be seen in previous novels. The series is a truly remarkable fruition of a decade of exploration. The idea for Carlingford came to Mrs Oliphant suddenly at a time of great stress, and in the short story "The Executor", published in *Blackwood's Magazine* in May 1861, the small town of Carlingford made its first appearance.¹¹ Subsequent stories, "The Rector", *The Doctor's Family*, *Salem Chapel*, *The Perpetual Curate* and *Miss Marjoribanks*, were serialized in the magazine and subsequently published in book form between 1861 and 1866. Although Carlingford was unmistakably modelled upon Trollope's Barchester, there need be no accusation of derivativeness; Carlingford is perceived in ways markedly different from Barchester, with a much sharper eye for the community as a whole and its relations with the individual, for the social gradations of the town from Grange Lane with its green doors symbolic of semi-gentility to Back Grove Street, which is a near-slum although in the sight of more respectable areas. The clergy are as important in Carlingford as in Barchester, although there is no bishop, no dean, no archdeacon. Mrs Oliphant's special interest is the relationship between a clergyman and his parish, the conflict (especially in *Salem Chapel*) between his personal religious values and ideals and the more conventional requirements of his congregation and the "elders" of his church; the vulnerability of a clergyman above all people to scandalous gossip, however unjustified; and the pressures and party tensions set up between the two extremes of Victorian church practice, Evangelicalism ("low church") and Ritualism ("high church"). These last two

themes dominate *The Perpetual Curate*.

Miss Marjoribanks, the last and finest of this first series, which "has claims to be considered the wisest and wittiest of Victorian novels", in the opinion of the late Mrs Leavis,¹² is remarkable for a sophistication and a technical brilliance which Mrs Oliphant was never again quite to achieve (although several later novels are almost equally impressive). The religious theme is here of no importance (although there is a gently satirical study of a Broad Churchman); the novel is a systematic study of the Carlingford community, emphasising the narrowness and sterility of provincial society (especially for women), its power to frustrate individual talent with its pressures, subtle and unsubtle, towards conformity. The heroine, Lucilla, is initially intended as a challenge to the stereotypes of the Victorian heroine; she is full of tender idealising emotions and an apparent self-effacing devotion to her widowed father; but she is soon shown to be single-mindedly egotistical, never deflected by self-knowledge or a sense of humour from pursuing her own glorification as a queen of provincial society. She is thus, for about two thirds of the book, one of the great comic characters of literature; but in Volume Three a markedly feminist note subtly shifts the bias of Mrs Oliphant's characterization of Lucilla—she is seen to be the victim of the frustrations endured by a woman of talent in Victorian society, and she "begins to 'make a protest' against the existing order of society, and to call the world to account for giving [her intelligence] no due occupation" and looks for "a sphere in which her abilities [would have] the fullest scope".¹⁴ The explicit feminism of these and many other passages was to be very characteristic of Mrs Oliphant's later work.

One final Carlingford novel, *Phoebe Junior*, was published ten years later than *Miss Marjoribanks*, in 1876, and although it is much admired by V. and R.A. Colby in their book on Mrs Oliphant,¹³ it is, like many of Mrs Oliphant's books in the 1870s, lacking in the sheer force and imaginative energy of its predecessors and much less of a stylistic unity than *The Perpetual Curate* and *Miss Marjoribanks*. Mrs Oliphant was returning to Carlingford motivated by nostalgia rather than by an intense imaginative engagement with her themes. And as so often when she is not very deeply involved with her work there are many insipid love scenes.

Following *Miss Marjoribanks* Mrs Oliphant had another thirty years during which she was writing novels at the rate of roughly two or three a year. I have already indicated in my first paragraph that there is no justification for refusing to take her seriously as a novelist in view of this astonishing productivity. She never seriously lowered her standards, rarely surrendered to writing according to a formula, and was always ready to fulfil a commission and produce a novel as required by her publishers, always—or almost always—making sure that she satisfied her own artistic conscience. In particular, although she was always

ready to supply the conventional ending in which two lovers are happily united after misunderstandings or the opposition of relatives, she was throughout her career consistent in her belief that "the love between men and women, the marrying and giving in marriage, occupy in fact so small a portion of either existence or thought"¹⁶—and thus in her preference for dealing with other themes of more interest to her.

Agnes, the novel which Mrs Oliphant published during the serialization of *Miss Marjoribanks*, in many ways sets the tone for the rest of her career. It is as unlike *Miss Marjoribanks* as it well could be, a gloomy tragedy and not a comedy, a painful, raw, clumsy and incoherent book, suffering from Mrs Oliphant's inability (in this instance) to detach herself from deeply felt autobiographical material but achieving in its ending an almost Hardy-esque pessimism. It reflects the bitter grief experienced by Mrs Oliphant after the sudden death of her daughter Maggie; she was never again to be so bleakly despairing and rawly protesting in any novel. But to twentieth-century readers much the most interesting aspect of *Agnes* is that it is, in the second of its three volumes, a sharply disenchanted study of marriage, the first of a series of such studies which are not unworthy to be compared with *He Knew He Was Right* or with *Wives and Daughters*—or even with *Middlemarch* and *Daniel Deronda*. Notable novels in this series are *At His Gates*, 1872, *Mrs Arthur*, 1877, *The Ladies Lindores*, 1883, and its sequel *Lady Car*, 1889, *A Country Gentleman and His Family*, 1885, and its sequel *A House Divided against Itself*, 1886, *The Marriage of Elinor*, 1891 (the date of first American publication), *The Railway Man and his Children*, 1891, and *Sir Robert's Fortune*, 1894, the last being the bitterest and most overtly feminist of the series. *Agnes* itself shows how the artificial euphoria of a romantic courtship between a naive but intelligent girl and a shallow, superficial aristocrat steadily fades into deep disillusion on the part of the girl. *Agnes* is one of a very long series of Oliphant heroines who are disillusioned with their men.

And here before proceeding any further I must go into more detail about the unmistakable feminism of Mrs Oliphant's work. Many critics who refer to her describe her as being entirely unsympathetic to the women's movement;¹⁷ and indeed in her earlier years she was deeply scornful of the campaign for the suffrage for women and of John Stuart Mill's *The Subjection of Women*. But her views were changing from year to year and she came to share most of the less extreme views of nineteenth-century feminists. Her dramatic change of view is recorded in an article contributed to *Fraser's Magazine* in 1880, "The Grievances of Women".¹⁸ The article adopts a consistent tone of bitterness against male prejudice towards women and the refusal to treat women on equal terms. And in 1889 reviewing the anonymous feminist novel *Ideala* (in fact by Sarah Grand) she made it clear enough that she was now—by conversion—a sympathizer with all the claims made by the women's movement.¹⁹ But indeed as early as 1869 she recorded a change in her views on the suffrage for women.²⁰

Mrs Oliphant's novels are full of men who are riddled with prejudiced views of women or see them according to rigid stereotypes, of weakly exploitative men or of domineering men who seek to crush the individuality of women; and they are full of frustrated and unfulfilled women, their talents undeveloped or despised, their personalities minimised by covert or overt male contempt; of women seeking full self-expression in as many ways as possible, perhaps by following a career, otherwise by choosing marriage merely as a means of self-development through a vicarious career; of women who find their greatest satisfaction in independence even if this is achieved by widowhood; of women driven to self-discovery through progressive disillusion with men, whether husbands or unsatisfactory lovers from whom escape is possible. In most of the novels where she shows true love triumphant over obstacles she discreetly undercuts this resolution in advance by ironies that call in question the naive values ostensibly endorsed by the story line of the novel. And the language of romantic love as used by men is viewed with sharp irony, frequently exposed as a masculine device (not necessarily a conscious one) for denying a woman the capacity for a mature and equal relationship, and for exploiting her yielding nature. Examples of novels which criticize romantic love in this way are *The Primrose Path*, 1878, *In Trust*, 1882, *Hester*, 1883, and *Sir Robert's Fortune*, 1894.

After the imaginative high peaks of *Miss Marjoribanks* and *Agnes* Mrs Oliphant's energies flagged a little; her novels of the late 1860s are of much less interest, though incidental details in them are memorable. But in the 1870s she seemed to find her feet again. In this decade she began to develop her interest in unusual states of mind, in obsessive monomania, and in particular in the experience of disorientation or loss of identity. This identity crisis is frequently precipitated by an abrupt change of environment or by being moved from a social background that is familiar to one that is very strange, often by a dramatic upward or downward move in class. *Edgar Arden*, afterwards *Edgar Earnshaw*, the hero of *Squire Arden*, 1870, and its remarkable sequel *For Love and Life*, 1874, is one of Mrs Oliphant's most fascinating heroes. He is proved not to be the true heir to the Arden estate and must adapt himself to an altogether humbler status in society. His resultant disorientation, his bewildered melancholia and acute insecurity, especially when in active pursuit of his own identity in London (described in the second of the two novels), are perceived as finely and with as imaginative an intensity as Mrs Oliphant ever achieved in her career. Another interesting treatment of this theme is *The Story of Valentine and his Brother*, 1875, which deals with the theme of heredity and environment: two brothers, sons of a gipsy mother and an aristocratic father and brought up in widely contrasting backgrounds, experience sharp conflicts between the two strains in their blood. One brother in particular, abruptly thrust up the social ladder to his "true" position, experiences in consequence extreme difficulty in conquering the resultant sense of disorientation. Mrs Oliphant's interest in this theme continued and appears, for example,

in *Joyce*, 1888.

Other interesting novels of the 1870s are *Innocent*, 1873, a remarkable though not entirely successful study of a severely deprived mind, trapped in profound emotional anaesthesia; *Whiteladies*, 1875, whose middle-aged heroine, although a woman of scrupulous virtue and decency of character, is compelled to commit a mean and dishonourable action which haunts her like a ghostly presence for the rest of her life; *The Captain in Charge*, 1875, a short novel (two volumes, rather than the usual three) about the death of a mildly ineffectual and self-effacing clergyman who has never been able to make a decision in his life and the consequent crisis in the life of his two daughters; here again the loss of social status for one of the daughters is an important theme.

The 1880s produced some of Mrs Oliphant's finest novels, even though she was now becoming aware of a younger generation of novelists with themes and artistic ideals that seemed strange and difficult for her to accept. She pursued on the whole the type of novel that she had made her own, the domestic novel enriched by acute psychological realism; but in *The Wizard's Son*, 1883, she deliberately set out to create a major novel, with resonant symbolism and a profoundly moral theme: no less than the conflict of Good and Evil within the soul of its hero Walter Methven. The novel is overwritten, at times embarrassingly so, and the use of a supernatural theme (Walter's distant ancestor the Warlock Lord materializes to tempt him to evil ways) is a serious error in judgment. Far more interesting is *Harry Josselyn*, 1881, a forceful treatment of the identity theme in which the hero, in rebellion against his family, chooses a new name to reinforce his new identity and makes an entirely new life for himself in Italy. And in 1883 appeared *Hester*, one of the finest of Mrs Oliphant's novels, a quiet restrained tragedy with a very feminine theme. It is concerned with money, a topic which not unnaturally interested Mrs Oliphant, who was pressed by financial necessity all her life; the characters almost entirely belong to one family, connected with the principal bank in a provincial town. Of the two heroines one, Catherine, is one of the directors of the bank and is shown as a woman of talent, wealth and strength of character; the other, Hester, is young and of fiercely independent mind, demanding an equal relationship with the man who loves her, until finally her frustrations provoke explicit feminist views. The two women, initially hostile to each other, are driven to mutual understanding when the man they both love, one maternally, the other sexually, betrays them deeply. All the characterization in this remarkable novel is sharply observed and it is finely structured and unified in mood, theme and the interlocking of plot and sub-plot.

One of the most powerful, most deeply-felt motifs of *Hester* is maternal love (even though the love is in fact only for a foster son), and for Mrs Oliphant the love of parent for child is always far more significant, more preoccupying, more a true test of character, than

sexual love. So it was in her life and so it is in her novels. Her two sons, Tiddy (Cyril Francis) and Cecco (Francis Romano), were in some ways the great passion of her later life, and a source of intense anxiety and frequently bitter disappointment to her; and their deaths in 1890 and 1894 were the crowning tragedies of a life plagued by sorrow. As early as *Agnes* she emphasised the intensity of the parent-child bond, and in a novel published in the same year, 1866, *Madonna Mary*, she dealt with the strains and stresses of parenthood. But by the 1880s she had lived through the adolescence and early manhood of her sons, who were still living with her, and a mother-and-son theme plays a minor, but significant, role in *The Wizard's Son*, where interestingly the sympathies are equally divided, the reader being invited to understand not only a mother's rather possessive anxieties but her son's rebellious impulses. In *Joyce*, 1888, there is a study of the father-daughter theme. But the most forceful of the studies of parenthood did not appear until the 1890s, after Tiddy's death, in *The Railwayman and His Children*, 1891, *A House in Bloomsbury*, 1894, *Who Was Lost and Is Found*, 1894, and *Old Mr Tredgold*, 1896. This last, virtually the novel with which her career ended, deals with father-and-daughters and is treated as a comedy. But *A House in Bloomsbury* is a much more remarkable work, containing a notable anticipation of the Anastasia theme: a mother, longing to be reunited to the son from whom she was long ago separated, persuades herself that on irrefutable evidence a young man who is clearly not her son is in fact so—and he and the other characters in the story collaborate in a benevolent deceit.

Two earlier novels deal with interesting aspects of the theme, although the parental relationship is not central. *The Prodigals and Their Inheritance*, 1884 (the date of its appearance in the Christmas issue of *Good Words*), is an economical, shapely, short novel about a father's posthumous tyranny over his family by means of his will (a theme first handled as pure comedy in *The Greatest Heiress in England*, 1879). *The Son of His Father*, 1886, concerns a son haunted by his mother's fear that he may have inherited the criminal nature of his charming but feckless father.

By the late 1880s Mrs Oliphant was feeling the strain of constant work without relaxation, and in the world of Hardy, Meredith and Henry James fearing that she must seem irredeemably old-fashioned. Moreover she was more and more convinced that by converting artistic creation into industry, for the sake of an income, she had destroyed her true gifts as a novelist. This is reflected in her autobiography, which she began to write in 1885, and continued in 1891 in the shadow of Tiddy's death. It is reflected also in a novella serialized in *The Cornhill Magazine* in 1888, *Mr Sandford*. (This was collected in 1897 with a similar story and a preface illuminating her theme, under the overall title of *The Ways of Life*.) It is the story of a middle-aged painter who discovers that his work no longer sells because a younger school of artists has begun to

monopolize the interest of the public, a school that despises narrative painting in favour of paintings that aim at the highest artistic principles. The story is almost as autobiographical in intention as Agnes had been and it inaugurates the final phase of her career in which she made various attempts to revitalize her special type of novel and in one instance, as I shall show, set out to break new ground. In 1890 she returned to Scottish themes which she had largely neglected since the beginning of her career and published *Kirsteen*, considered to be her finest Scottish novel.²¹ *A Son of the Soil*, published in 1895,²² a very fine Scottish novel on religious and educational themes with a specifically Scottish dimension, was the last of her novels before *Kirsteen* that could be described as specifically Scottish in theme. Subsequent novels, even though the scene was set, partly at least, in Scotland as often as possible, developed themes no different from those of her English novels; and the Scottish setting was no more than a gratification of her nostalgia. But *Kirsteen* (although many scenes are set in London) reflects certain specifically Scottish preoccupations; its central male character is a "bonnet laird", a small landowner living in no more than a superior farmhouse, but fiercely proud of his social standing and family tradition, beside which the Duke of the nearby county, though a Campbell, is a mere upstart. Drumcarro's pride is reflected in the brutally authoritarian tone he adopts in his family, especially with his wife and daughters. The plot of *Kirsteen* charts the heroine's progress towards self-discovery, stimulated by rebellion against her father, and ending in independence through a career, and not through marriage, the means by which her sisters, in escaping from her father, have diminished themselves. *Kirsteen* reflects Mrs Oliphant's romantic and idealized view of Scotland: an intense and richly idyllic life lived in small rural communities bound together by fervent loyalties and by "that mingling of aristocratic predilections and democratic impulses which belongs to" the Scots.²³

A later novel on a specifically Scottish theme is *The Unjust Steward; or, The Minister's Debt*, 1896, which deals with the sensitive conscience of a Calvinist clergyman.

I have already referred to other novels belonging to the 1890s: those novels in which Mrs Oliphant took the parent-and-child theme into regions of deeper poignancy than ever before; and *Sir Robert's Fortune*, the bitterest and angriest of her studies of marriage, in which a wife is systematically exploited, manipulated and humiliated by a husband who never once recognizes the intolerable nature of his behaviour but seeks to smother his wife's protests by tender love-making which in fact denies her the right to a mind of her own. It is a curious thought that *Jude the Obscure*, a much more famous onslaught on marriage, yet a novel which offended Mrs Oliphant deeply, was published just one year later than *Sir Robert's Fortune*.

Other novels of interest published in the 1890s are *The Cuckoo in the Nest*, 1892, a comedy of the class war set in an English village, and *Janet*, 1893, the story of a governess in a suburban London setting, with many curious echoes of *Jane Eyre*, and a not entirely successful attempt to free the governess from stereotyped images of her. A much more interesting challenge to a stereotype occurs in *The Sorceress*, 1893, Mrs Oliphant's most satisfying novel of the 1890s. The stereotype which she wishes to rehabilitate is that bugbear of the Victorian novel, the adventuress. After a prolonged build-up, reminiscent of *Tartuffe*, in which her heroine (or villainess) is frequently spoken of with horror and disapproval, she is brought "on stage" and is shown (quite unlike *Tartuffe*) to be a woman of charm, intelligence and a strong personality, needing only that security which Mrs Oliphant implied throughout her career, Victorian society denied to women. Technically *The Sorceress* is one of Mrs Oliphant's most accomplished novels.

The 1890s were in many ways not a congenial decade to Mrs Oliphant. The younger generation of writers and artists were for her taste too strident, too aggressive, too flamboyant in their views, and she was duly shocked by those who set out to shock. The literary preference for brevity, the elliptical, the ambiguous, for mood rather than plot, for strict economy of means and the conscious shaping of fiction, fascinated her but bewildered her, making her feel inadequate in her old age. I have already noted the first signs of this anxiety in *Mr Sandford*. But she did make one attempt to write in an approximation to the literary manner of the 1890s, *Two Strangers*, 1894. This was published by Fisher Unwin in the Autonym Library, one of the many elegant publishing ventures of the 1890s, with fine typography, handsome vignettes and other decorations, and narrow areas of print on small pages. The content matches this visual sophistication: much conversation, little plot and an inconclusive conclusion, understated and "left in the air". The whole action occupies less than 48 hours and concerns just seven characters; it is unmistakably Mrs Oliphant's demonstration that she could if she chose adopt the new mood-and-theme, incident-without-conclusion type of writing, the new reaction against plot, which she had already recognized as typical of, for example, Henry James.²⁴ It is not entirely successful; old-fashioned melodramatic rhetoric tends now and then to invalidate the quiet creation of mood and atmosphere. Nevertheless it is remarkable that Mrs Oliphant deliberately set out to write in this way after so long following much older models.

In 1896 Mrs Oliphant's apparently inexhaustible energies were at last feeling the strain and she had finally lost interest in writing fiction (though indeed in 1894 she had said that she hoped *Who Was Lost and Is Found* would be her last novel).²⁵ She pointed out in a letter to William Blackwood that "I have worked a hole in my right forefinger—with the pen, I suppose!—and can't get it to heal".²⁶ And yet she was working on her most ambitious work of non-fiction, her history of the

firm of Blackwood, *Annals of a Publishing House*. She was correcting proofs virtually on her deathbed, in the new home on Wimbledon Common where she spent the last year of her life free from the poignant memories of the house in Windsor where she had lived with her sons since 1869. And thus, in harness to the last moment, she died on 25 June, 1897—of the only serious illness she had ever had in her life—in the midst of the celebrations of the Queen's Diamond Jubilee.

In the space available it has not been possible to mention all of Mrs Oliphant's work in fiction, though I am convinced I have named all of her work that is of the first importance in her characteristic manner. Many interesting but flawed books must regrettably appear only in the Bibliography. In particular I have ignored the mystery—or "sensation"—novels which usually betray Mrs Oliphant into her flabbiest, most overwrought writing; and the love stories which, though often subtly charming, show her working against the grain. (However one of these stories, *Ombra*, 1872, is worth brief mention since it has a very unorthodox heroine, sullen, difficult, egotistical, reserved.) But there is one group of stories which demand a description, since they were very much admired in her lifetime and have frequently been reprinted. These were the ghost stories, the *Stories of the Seen and Unseen*, written largely during the last twenty years of her life.

Ignoring an unimportant couple of stories of 1857 and 1876, the first and most important of the *Stories of the Seen and Unseen* was *A Beleaguered City*. (For the very elaborate full title refer to the Bibliography.) First published in *New Quarterly Magazine* in January 1879 and subsequently in one volume by Macmillan and Company at the end of the year (but dated 1880), *A Beleaguered City* is one of the most sophisticated of Victorian ghost stories. It uses the device of multiple narrators borrowed from Wilkie Collins and from Browning's *The Ring and the Book*, and thus provides a kaleidoscopic view of an episode when the inhabitants of the French city of Semur are driven outside the walls by the spirits of the dead—the loved ones of the citizens—who wish to bring about a spiritual revival. It reflects Mrs Oliphant's deep religious faith, and also her longing to be reunited with her own dead (her mother, her husband, her daughter). It has many moments of characteristic Oliphant irony, notably in the portrait of the very complacent mayor of Semur, and in the subtle undermining of the religious revival by the superstition and conventionality of the citizens. But on the whole it is a self-conscious, over-earnest book, too carefully worked over and thus lacking in spontaneity; it scarcely deserves the high enthusiasm of Mr and Mrs Colby, who consider it to be Mrs Oliphant's finest work of fiction.²⁷

After *A Beleaguered City* followed a series of stories in which Mrs Oliphant dealt with two themes: the experiences of the newly dead in the Afterlife, Heaven, Hell and Purgatory, and the return of the dead to

this world in an unavailing attempt to communicate with the living. They all had deep personal significance for Mrs Oliphant and are almost entirely lacking in the characteristic Oliphant qualities which I have been chronicling. They are naively religious and at times sentimental—which one would not have expected from Mrs Oliphant—but at their best they deserve a high rank among Victorian ghost stories for their quietly delicate atmosphere. The finest of them is "The Library Window", first published in January 1896 in *Blackwood's Magazine*. It is a richly poetic study of a highly imaginative heroine who has a semi-mystical communion with the spirit of a distant ancestor, and it is not so much a ghost story as an analysis of heightened sensitivities.

One other of these stories deserves special mention. It was published anonymously in 1895 with the title "*Dies Irae*", *The Story of a Spirit in Prison*. It is, like some of its predecessors, the story of a journey into the next world from a death bed; but, unlike any of its predecessors, it views the next world with a coolly ironic eye as an echo of this one (Hell is remarkably like the East End of London), and forces the first-person narrator to learn a sharp lesson in human communication. Only in "*Dies Irae*" among the *Stories of the Seen and Unseen* is the authentic Oliphant voice heard.

III

In this brief survey of Mrs Oliphant's career it has not been possible to make more than the barest analysis of any of her novels. Thus it is now necessary to give a more systematic and detailed account of the characteristic Oliphant voice in a novel, "an identifiable Oliphant manner and attitude and tone".²⁸

The most distinctive characteristic of Mrs Oliphant as a novelist is her disillusioned, anti-romantic stance expressed by the sort of irony that derives largely from Jane Austen and yet is distinctly her own. In her mature work she again and again challenges any naively oversimplified view of life, any surrender to uncomplicated, indiscriminating emotions which fails to do justice to the complexity of life, any false intensification or heightening of reality for dramatic effect or to gratify the complacent prejudices of the reader. This is in many ways an un-Victorian trait and it was not really recognized by the Victorians; reviewers tended to see only the apparently more conventional qualities of her work. This is part of the reason why her work has not been valued at its true worth until the late twentieth century.

On many occasions Mrs Oliphant's irony seems to be a form of ambivalence, in which she seems both to confirm the positive, high-

rhetorical values which many Victorian novelists were prepared to stress: romantic love, parental love, the anguish of death-bed scenes and so on, and elsewhere to call them in question. Indeed in spite of her persistent anti-romanticism there is a powerful undertow of romantic idealism, especially in her Scottish novels and above all when writing about Scottish scenery (in, for example, *The Wizard's Son* and *Albion*). Yet she frequently achieves a detached, ironic vision by a constant shifting of one point of view by another, leading to a balanced and quiet resolution of two sharply contrasting views. This is seen particularly in her handling of the "happy ending". There may be enough to satisfy the conventional reader: lovers reunited, straying sons forgiven, deaths averted, cruel relatives softened. Yet in subtle ways it may be suggested that this happy ending is not very satisfactory after all. At the end of *The Ladies Lindores*, to give a striking example, the heroine, happily widowed, is united to the man she has always loved. And yet the novel ends on a note of anti-climax, of disappointment: perhaps Lady May's second marriage will not be so much happier than her first. (And indeed it is not, as the sequel *Lady Car* shows.)

If we examine Mrs Oliphant's handling of those major themes of the Victorian novel, love, parenthood and death, we will find that she is constantly challenging the stereotypes of both life and fiction. I have already given details of her analysis of the emotional traps into which love decoys women (and sometimes men). And she can also be very perceptive—notably in *Agnes*—about the deceptively euphoric state of lovers, in which each partner is liable to create a largely false image of the other. Her novels are full of young women who make the bitter journey from innocence to experience, who grow sadder and wiser as experience proves to them that life (or men) cannot fulfil their idealistic expectations. In consequence they seek bleak consolation in a sort of stoical pessimism, a mood that is discernible in many of her earliest novels, written before any signs of her mature style appeared in her work.

I have already made reference to those novels in which she dwells with parenthood, so it is enough here to comment on her treatment of death and mourning. Her approach is notably different from that of most Victorian novelists, although occasionally, notably in the stories of *The Seen and Unseen*, she does adopt the characteristic high-rhetorical, poetic-biblical, tear-soaked atmosphere of deathbeds and subsequent grief so much favoured by her contemporaries. Mrs Oliphant, however, when writing about death, normally adopted muted, ironic tones. Dying people approach the next world without any rhetorical heightening of feeling, often in a muddled state of mind incapable of speaking profundities, let alone understanding them. They are often surrounded by relatives who are bored, embarrassed, or distracted by egotistical matters, and the servants take advantage of the relaxing of discipline consequent on the time spent by the family in the sickroom. A similar

contrast between inflated expectation and prosaic reality occurs in the treatment of mourning. Widows, sons and daughters—even if they loved the dead man—do not always find they can convincingly perform the elaborate rituals of grief, nor even experience the emotions they are expected to feel. A particularly fine example is in *A Country Gentleman and his Family*, which opens with two deaths producing two widows. Neither marriage had been a success and each widow feels much more a sense of release than grief. One widow, Mrs Warrender, is very subtly observed. Her irrepressible energy is contrasted with the stereotypes of grief (lying down to rest, the gown covered with crape, the tears). There is a decorous conversation between mother and son, each of whom harbours fewer grieving thoughts than he or she conscientiously tries to show. Each of them begins to drift towards making long-needed changes in the house—and then accepts a reproach from the other that "It is too soon to think of that". Notable novels which contain a restrained treatment of death are *Madonna Mary*, 1866, *May*, 1873, *A Rose in June*, 1874, *The Curate in Charge*, 1876, *Cazitá*, 1877, *The Primrose Path*, 1876, *Grove Road*, *Hampstead*, 1880,²⁹ *A House Divided Against Itself*, 1886, *The Son of his Father*, 1887, *Old Mr Tredgold*, 1896.

One might examine other themes which Mrs Oliphant handles ironically, indeed at times satirically. Lack of space makes it impossible to do more than make brief reference to her view of English society, the view of a Scotswoman who felt herself to come from a more democratic, less class-obsessed society.³⁰ She refers frequently, with relish, to the stratification of the English class system, to the obsession with social status, to the adulation of the aristocracy, and to the conditioned reflex of exclusivism found among people of rank—or alternatively their self-conscious anxiety to condescend from their privileged world in quest of pseudo-democratic contacts which they are scarcely equipped to sustain. She wrote frequently about the new aristocracy of trade and money, the *nouveaux riches* with their ostentation, their vulgarity, and their largely unsuccessful attempts to acquire social graces appropriate to their status. A satirical theme to which she resorted several times (notably in *Squire Arden* and its sequel *For Love and Life*, and in *It Was a Lover and His Lass*) was the futility of the London "season" with its endless round of dinner parties, balls, receptions, rides in Rotten Row and dancing attendance upon the aristocracy, its feverish concern for keeping up the ritual no matter what it costs, notably in erosion of personality.

Structurally, Mrs Oliphant's novels belong to a characteristic pattern of Victorian fiction—as exemplified in, for example, *Middlemarch* and *Can You Forgive Her?*—a complex, intricate plot pattern designed to illustrate a particular theme or themes, themes which are reinforced by parallels between plot and sub-plot, by ironic heightenings through contrast, by antithetical or symmetrical patternings of the characters, by episodic intensification and—more obviously—by specific thematic discussion among characters, both principals and choric characters. Mrs

Oliphant was aware of the value of "self-restrained closeness of . . . construction"³¹ in novels and she made free use of the devices to which I have referred. For example, she elaborated the use of the choric characters in a short novel *Mrs Clifford's Marriage* (1863 in *Blackwood's Magazine* and never republished), presumably to practise the technique before making more imaginative use of it in *The Chronicles of Carlingford*. Choric characters are an obvious enough device; but in all her finest novels she achieves a complex and often rich structure which entirely contradicts the myth that her over-production fatally weakened her artistic gifts. The very late novel *Sir Robert's Fortune* has as its main plot, as I have already indicated, the progress of the initially trusting wife of an exploitative husband towards bitter disillusion; the sub-plot echoes this with another couple, lovers who marry only at the end, where again the man is openly exploitative; but the woman is willing to understand this and to accept it while guiding her lover to better behaviour. The two plots and the two heroines provide ironic commentary upon each other. *The Wizard's Son* is the most elaborately—indeed self-consciously—structured of her novels, making use of very lyrical symbolism (a device which she uses occasionally but with none of the imaginative power of Dickens, for example) to reinforce her central theme, into which all the characters fit with neat and complex logic. *The Wizard's Son* is a contrived artifact and lacks the spontaneity of *Hester*, in which the theme of money is illustrated directly or indirectly through all the characters, who involve one another in financial threats and temptations, who reveal their obsession with money in ways trivial and serious, who echo and parallel one another and comment upon one another's actions, all with no sense of forced contrivance or over-ingenuity, since the characters are in any case interlocked in emotional and familial bonds (they are all members of one single family), as well as financial ones.

Two other interesting novels call for brief comment. *The Curate in Charge*, 1876, (to which I have already referred) examines the crisis in the lives of the daughters of a clergyman who dies never having made adequate provision for himself or for their future. The book resolves itself into an ironic analysis of class consciousness in a rural parish and a study of one of Mrs Oliphant's obsessive themes, the need, and indeed obligation, to be of some use in the world, which preoccupies both of the heroines and also the young clergyman who comes to replace their father. The central moral issue is a dilemma of choice, involving the young curate but also echoed in one of the heroines; and ironically echoed by the total inability of the heroine's father to make any choice, or even to recognise the existence of his own dilemma. *The Greatest Heiress in England*, 1879, is an elegantly structured comedy on the theme of fortune-hunting. Five young men, each directly or implicitly sponsored by a female relative, pursue the "greatest heiress" of the title, and their wooings interweave neatly towards a series of proposals in which the seemingly least likely of the candidates is the one who succeeds. But the book is in fact a sustained examination of English

society in a small town. Characters involved in the pursuit of a fortune are perpetually assessing each other according to a complex code of social determinants: professional status, religious sect, educational background, income, and even such lesser matters as the timing of meals, the decoration of one's home, the particular locality in which one lives. And an education theme, implying a possible antidote to the class-obsession which preoccupies the characters, counterpoints the themes of class and money.

Like many nineteenth-century novelists, particularly the women, Mrs Oliphant was interested in the inner life of her characters, and there are many elaborate analyses of thought processes, especially of those characters who are trapped in a tangle of self-deceptions: morally inadequate young people caught in emotional traps, lovers unable to acknowledge the meanness of their deceptions or their evasions of honourable motive, even cynical self-justifying amorality (whom only with difficulty can she draw into the circle of her sympathies). At times, her delight in examining complex thought processes was such that she could fill four pages or more with them, or unexpectedly analyse the thoughts of a character whom previously the reader had supposed to be entirely shallow and superficial. At other times she likes to examine the turmoil in the feelings of a character who, faced by a sudden crisis, is obliged to come to terms both with the situation and with his own nature. It was her conviction that what we call thinking is not real thinking at all but a complex pattern of daydream, random images, disjointed fragments of ideas blowing at random into the mind, "a kind of panoramic contemplation of everything hovering within one mental range";³² this view recurs several times in her work. If then people are incapable of coherent rational thought it follows that self-deception is inevitable and that crises of self-discovery are very disturbing mental phenomena, sometimes precipitating acute emotional excitement and sometimes echoed by a phantasmagoria of the external landscape which provides a setting for the character's self-examinations. A notable instance of this is the hero of *It Was a Lover and His Lass*, who experiences a powerful mental upheaval when forced to acknowledge to himself the dishonourableness of his previous conduct; he wanders through the London parks "which gave a kind of unnatural background, familiar yet strange to his thoughts".³³ The external world becomes a purely subjective reflection of his mental crisis. As a result of his crisis he achieves clearer self-knowledge and a matured ability to make a decision, and this is a characteristic moment in the mental life of many of Mrs Oliphant's characters, especially her heroines.

In conclusion, there is one feature of Mrs Oliphant's work that deserves brief mention, her sensitivity to environment. One could scarcely compare her to Hardy or the Brontës; her art was only intermittently a poetic one (though on occasion, as in "The Library Window", there is an unforced lyricism in her writing). The environment to which

Mrs Oliphant responds is above all a human one, the community of Carlingford or of a house divided up into flats (in *Hester*) or of the villages in which she delights to set so many of her novels. She stresses the tensions and pressures within a community, the sense that all activities are performed under the perpetual critical eye of immediate neighbours, the inter-involvement of people in each other's lives, the maintenance of external standards of behaviour, the loyalties, and the tendency to a suspicion of outsiders. A particularly interesting example is *Within the Precincts*, 1879, set in the precincts of a great abbey church, with its musicians, choristers and other people whose lives depend upon the serving of the abbey. (It is unmistakably inspired by St George's Chapel, Windsor, and its adjacent cloisters.) At times Mrs Oliphant can communicate a sense of environment, especially in her Scottish settings, through a sharp particularity of detail—the interiors of rooms, people engaged quietly in the performance of their daily routines, houses in the setting of streets and so on. But to pursue this theme any further would be to make a study of Mrs Oliphant's style, which would be beyond the scope of this introduction.

IV

An exhaustive bibliography of Mrs Oliphant's work would be a very long book. Of necessity I must here confine myself to her fiction, ignoring her biographies, her topographical works and all her articles (even those in which she reviewed fiction), but including nevertheless the *Autobiography and Letters*, which is an essential sourcebook for her work as a novelist. Excluded also, unfortunately, are the reviews of her work, the obituaries and the books from the late nineteenth century to our own time which make detailed reference to her work. The one book about her before 1986, *The Equivocal Virtue*, by V. and R.A. Colby, is included in the Abbreviations that precede the Bibliography.

The novels and collections of shorter fiction are listed in strict chronological order, the chronological sequence being settled by a book's first appearance, whether this was in a periodical or in volume form, for if a book was first published in volume form many years after its initial serialization then, both stylistically and thematically, it belongs to the earlier date. Unfortunately, there is one unavoidable exception to the strict chronological sequence: *The Chronicles of Carlingford* (apart from the final book *Phoebe Junior*) must be treated as one uninterrupted sequence, running from "The Executor" of May 1861 to *Miss Marjoribanks*, serialized from 1865 to 1866 and published in three volumes in 1866. The *Chronicles* overlap at the beginning with the earlier and more immature novels, including *The Last of the Mortimers* of 1862 and *Heart and Cross*, which belong stylistically with the earlier

work, not with Carlingford; and at the end with *A Son of the Soil* of 1863 to 1865 and *Agnes* of 1865, which mark distinct new departures in her work, and thus appropriately inaugurate the uninterrupted sequence of novels of the last thirty years of her career. Also the Stories of the Seen and Unseen, being works of an essentially different kind from her other novels and short stories, are given separate chronological treatment.

Unlike most Victorian novelists who remained faithful to one or two publishers throughout their careers, Mrs Oliphant worked with a bewilderingly large number of publishers, and this is made clear in the Bibliography, while it has been thought useful to index in Appendix E all the publishers of whom she made use or who republished her work, including those who did so in the present century. Throughout her life she retained her link with three publishers: Hurst and Blackett, successors to Colburn the publisher of her first four books, Blackwood and Sons of Edinburgh and London, who enabled her to maintain close Scottish connections, and Macmillan and Son, who published *A Son of the Soil*, one of her most deeply-felt Scottish books, and subsequently many of her most interesting books. But from the 1870s onwards other publishers took one or more of her books. Smith, Elder published *Carità*, *Within the Precincts* and *The Ways of Life* (respectively in 1877, 1879 and 1897); Longmans, Green and Co. published *In Trust*, *Madam*, *Lady Car* and *Old Mr Tredgold* between 1882 and 1896; and Methuen & Co. published *The Prodigals* and *Their Inheritance*, *Sir Robert's Fortune*, *The Two Marys* and *The Lady's Walk* between 1894 and 1897. It is noteworthy that sometimes a novel and its sequel were published by different publishers—for example *The Ladies Lindores*, 1883, by Blackwood, and its sequel *Lady Car*, 1889, by Smith, Elder. This is a sad comment on how difficult it was for Mrs Oliphant to rely on the consistent loyalty of her three main publishers.

Starting in the 1860s, but mainly between 1875 and 1878, the two publishers Chapman and Hall and Ward, Lock in a joint venture began to publish several of Mrs Oliphant's novels as yellowbacks or railway novels, including then in the Select Library of Fiction—and probably also publishing them simultaneously in a more austere style. In the Bibliography all editions of these novels that can be traced have been included—usually under the name of only one of these two publishers, where the evidence is only that name; but without any doubt all books in the series were published by both firms. In most instances the novels published by Chapman and Hall and Ward, Lock remained the property of the two firms and not of the publishers who had originally published the books.

After an initial period in which most of Mrs Oliphant's novels appeared first in volume form, she began more and more to serialize them in periodicals. As with publishers so with periodicals: she remained at first loyal to the periodicals published by two of her main publishers: *Blackwood's Magazine* and *Macmillan's Magazine*. Hurst and

Blackett had no periodical of their own and the majority of her books published by that firm appeared first as three-deckers. But during the last three decades of her career she was constantly being asked to contribute a novel—or short story—to a new periodical or to one which needed a boost to its circulation. She describes in her autobiography how a representative of *The Graphic* called on her at a time of financial crisis and asked her for a contribution—which became *Innocent*, serialized from 4 January to 28 June 1873 and subsequently published by Sampson Low in 1873.³⁴ Three other periodicals which took much of Mrs Oliphant's fiction were *The Cornhill* (from 1868), *Good Words* (from 1866) and *Lanyman's Magazine* (from 1882). The complete list is indexed in Appendix F.

Pressed throughout her career by the need to find an income for herself and her male dependants, Mrs Oliphant scarcely ever experienced financial security and she was always willing to respond when publishers approached her for a contribution, even when she had doubts of her ability to fulfil a commission in time. Yet such was her professionalism that she invariably completed what she had undertaken even when she had several projects running concurrently. Not even her recurrent emotional crises, the series of bereavements which tragically punctuated her life, could interrupt the flow of her work; indeed she used her work as a drug to deaden the pain.³⁵

One of the most interesting outlets for her fiction from the 1880s was the firm of Tillotson and Son of Bolton, who, from 1873 when their Fiction Bureau was founded, pioneered the serialization of fiction in newspapers, initially those published in the northern counties of England. By the 1890s many famous English novelists (Hardy, Wilkie Collins, Ouida, Miss Braddon and many others) had been or were being serialized in weekly newspapers (or in Friday or Saturday editions of daily newspapers) throughout most of England and in Wales, Ireland and Scotland. Tillotsons approached Mrs Oliphant in 1881³⁶ and in due course six novels and two short stories appeared in a wide range of newspapers taking Tillotson material: *Sir Tom*, *Oliver's Bride*, *The Son of His Father*, *The Mystery of Mrs Blencarrow*, *The Heir Presumptive* and *The Heir Apparent*, and *The Sorceress*, and the stories "The Golden Rule" and "A Chance Encounter". Much of this is inferior work, apart from *Sir Tom* and *The Sorceress*, and perhaps *The Son of His Father*; but it remains clear evidence of Mrs Oliphant's professionalism.

Almost from the first American publishers and periodicals took an interest in Mrs Oliphant's work. In particular the magazine *Littell's Living Age* of Boston, Massachusetts, which reprinted almost exclusively articles and serialized fiction from British periodicals, reprinted the entire *Chronicles of Carlingford* and the greater part of those novels of Mrs Oliphant which were serialized in *Blackwood's Magazine*, *Macmillan's Magazine*, *Good Words*, *The Cornhill Magazine* and others during

the 1860s and 1870s. And these British periodicals were themselves readily available across the Atlantic. As a consequence, where there was in Britain a delay between the serialization of a novel and its publication in volume form it frequently happened that an American publisher brought it out in print in advance—sometimes several years in advance—of British publishers. Or at least the novel was published concurrently by British and American publishers. In view of this the Bibliography uses extensive details of American publication. But no attempt has been made to provide details of American publication as complete as those of British publication. Where the first American edition was later than the first British edition it is usually ignored; equally so are later American editions, unless there is something of interest in them.

Also included in the Bibliography are details of all editions published by Bernhard Tauchnitz of Leipzig, that most famous of all continental markets for English books, and also those (all that I have traced) published by another Leipzig firm, Heinemann and Baestier.

I have avoided the use of the terms "Second" and "Third Edition" and so on, except in inverted commas, since it is never entirely certain that what was called a new edition was truly an edition in the bibliographical sense, rather than an impression. For example, *The Cuckoo in the Nest* was printed four times in 1892, always in three volumes, in September, in October, and then twice in November, and these were described as the First, Second, Third and Fourth Edition, while the first one-volume edition in February 1893 was described as the Fifth Edition. Yet, although it has not proved possible to examine all four three-volume "editions", it seems almost certain that they were identical with each other, simple reprints, issued in this way by Hutchinson and Co. to give a misleading appearance of an unprecedented demand for the book.

As I have already indicated, the books appear in as precisely chronological an order as I can manage; and this entails a number of changes from the sequence of books presented in the existing bibliographies, notably that of Mrs Coghill, included in the *Autobiography and Letters* of 1899, and that of Mr and Mrs Colby in *The Equivocal Virtue*, which is copied from Coghill with only minor modifications. One example of the changes I have made will be enough. A very early novel, *Merkland*, appears in Coghill and in Colby as Mrs Oliphant's third novel, following *Margaret Maitland* and *Caleb Field*. But it must be her second. The first edition of *Caleb Field* in 1851 is described as being "by the Author of . . . Margaret Maitland, Merkland &c." and includes a review of *Merkland* in an advertisement supplement. What is more, a copy of *Merkland* at the National Library of Scotland contains a different advertisement supplement opening with the words, "On the 1st of January 1851 will be commenced . . ." Thus *Merkland* was evidently published late in 1850, although the date 1851 appears on the title page. According to British Library date-stamps *Caleb Field* was received by the library three months before

Merkland; but there have always been great variations in time between dates of publication and dates of reception by the British Museum Library. In her autobiography Mrs Oliphant states that she started *Caleb Field* the night after she had finished *Margaret Maitland*³⁷—but *Caleb Field*, though very short, is a historical novel and would clearly have required much longer time to finish than *Merkland*, a story of Scottish life, owing to the need for historical research.

One final feature of the Bibliography needs explanation. Early in her career, in the 1850s, Mrs Oliphant worked on a few novels with her brother William Wilson. To be precise, what seems to have happened is that Wilson attempted a novel on the theme of industrial poverty and unemployment, *John Drayton*, but could make no progress with it, and he evidently handed it over to his sister to complete. *John Drayton* and its two successors (forming a loose trilogy), *The Melvilles* and *Ailieford*, are unmistakably almost entirely by Mrs Oliphant. Subsequently Wilson made a new attempt to turn himself into a novelist, and five novels were published anonymously but undoubtedly by him between 1854 and 1871. Though utterly feeble, they have qualities in common that mark them as being by the same author, and their autobiographical content proves them to be by Wilson. Further details will be found in Appendix D, where these five novels are listed. All eight novels, plus one other written by Mrs Oliphant at the age of about sixteen, are attributed to Wilson in the British Library catalogue, but the true authorship of the ones listed in this paragraph has been established in articles in *Notes and Queries*, between 1955 and 1961, respectively by Sara Keith, Vineta Colby and myself.³⁸ Accordingly it has seemed right that all these novels should be included in their appropriate place in the Bibliography.

NOTES

The explanation of Abbreviations will be found in the preamble to the Bibliography.

1. For example Meredith Townsend, Obituary of Mrs Oliphant, *The Spectator* 79 (3rd July 1897): 12-13; "Mrs Oliphant and her Rivals" by One Who Knew Her (William Wallace), *The Scottish Review* 30 (October 1897): 282-300. And here is the American writer Harriet Waters Preston: "In their manner of treatment, midway between the demure conventionalism and half-unconscious drolleries of Miss Austen and the labored intellectuality and excessive research of the more imposing George Eliot, [*The Chronicles of Carlingford*] seem to me among the soundest, sweetest, fairest fruits we have of the unforced feminine intelligence". (Obituary of Mrs Oliphant, *The Atlantic Monthly* 80 (September 1897): 425.)
2. A severe judgement to this effect appeared in *The Saturday Review* in a review of the *Autobiography and Letters* dated 20 May 1899 (88: 627-8). The reviewer calls Mrs Oliphant a "trades-union author" who reduced the creation of fiction to an industrial process and wrote only for money (an entirely misleading statement). Similar views were expressed by Leslie Stephen and his daughter Virginia Woolf, the latter with a specifically feminist bias: MOWO is a victim of the system which "enslaved [the] intellectual liberty" of women writers (Leslie Stephen, *The National Review* 30 (July 1899): 741; Virginia Woolf, *Three Guineas*, London: Hogarth Press, 1938, p. 166).
3. George Saintsbury, *History of Nineteenth Century Literature* (London: Macmillan, 3rd ed., 1901), pp. 347-8; Valentine Cunningham, *Everywhere Spoken Against; Dissent in the Victorian Novel* (Oxford: Oxford University Press, 1975), p. 232.
4. The rediscovery seems to have been initiated largely by Lucy Stebbins in a chapter of her book *A Victorian Album* (London: Secker and Warburg, 1946). But little of significance is here said about MOWO's work.
5. See items 417 and 520a (Addenda) in the Bibliography.
6. R.C. Terry, *Victorian Popular Fiction 1860-80* (London: Macmillan, 1983), pp. 72, 73; Maryn Williams, *Women in the English Novel 1800-1900* (London: Macmillan, 1984), p. 159.
7. "A Triad of Novels", *Fraser's Magazine* 42 (November 1850): 574.

8. These two novels, along with *Ailieford*, were never acknowledged by Mrs Oliphant, who allowed her brother William Wilson to take the credit for them. See the last paragraph of this Introduction, and Appendix D.
9. Since 1863 was a year in which *The Chronicles of Carlingford* were being serialized it may seem illogical to treat *Heart and Cross* as an early novel. But in style it belongs entirely with the novels of the 1850s, being very naive and plotted in very conventional ways. It, along with *Lucy Crofton*, may have originally been composed at the time of *Orphans*. Accordingly it appears in the Bibliography as the last of the early novels.
10. *The Last of the Mortimers*, though it has its admirable qualities, notably a subtle interweaving of two first-person narratives, belongs in style to the 1850s, and is included in the Bibliography as the last but one of the early novels, even though it overlaps with the beginning of *The Chronicles of Carlingford*.
11. *ASL*, pp. 69-70, 84.
12. "The Executor" was not republished in Great Britain. This was because MOWO later rewrote the story as a full-length novel, *Brownhills*, published 1868 after serialization in *Blackwood's Magazine*, the setting of the story no longer being Carlingford. However it was republished in America in collected editions of *The Chronicles of Carlingford*. See items 110, 111 and 114 in the Bibliography.
13. Mrs Q.D. Leavis, Introduction to *ASL* (Leicester: Leicester University Press, 1974), p. 22.
14. *Miss Marjoribanks* III, 106; II, 282-3. These views resemble those expressed later by Virginia Woolf. See note 2 above.
15. Colby, pp. 67-74.
16. *ASL*, p. 67.
17. For example Mrs Leavis, *ASL*, Leicester UP ed., p. 454, note to p. 70; and Patricia Stubbs, *Women and Fiction* (Brighton: Harvester Press, 1979), pp. 39-44.
18. *Fraser's Magazine* 101 (n.s. 21) (May 1890): 698-710.
19. "The Old Saloon", *Blackwood's Magazine* 146 (August 1889): 257-8.
20. Review of *The Subjection of Women* by John Stuart Mill and *Women's Work and Women's Culture*, a Series of Essays, Edited by Josephine G. Butler, *The Edinburgh Review* (October 1869): 572-602. Although the article is severely critical of Mill, MOWO eventually finds herself adopting a view markedly sympathetic to the suffrage movement for women householders.
21. Two contemporaries who thought so were W.E. Henley and J.M. Barrie. Henley's view is recorded in the *Diary* of A.C. Benson (ed. Percy Lubbock, London: Hutchinson & Co., 1926), p. 47. Barrie gives his view in his preface to MOWO's posthumous collection of short stories, *A Widow's Tale and Other Stories* (Edinburgh and London: Blackwood & Son, 1898), p. vii. Merryn Williams considers *Kirsteen* MOWO's masterpiece, a view that I cannot share (Williams, see note 6 above, p. 163).
22. *A Son of the Soil* appears in the Bibliography as the first of the post-Carlingford novels, although it coincided in its serialization and two-volume publication with *The Perpetual Curate* and *Miss Marjoribanks*. It was published anonymously, since it meant a very great deal to MOWO.
23. *Kirsteen* II, 173.
24. See for example "New Books", *Blackwood's Magazine* 126 (July 1879): 88-107. The article includes a review of three works by James.
25. *ASL*, p. 417.
26. *ASL*, p. 427. (Letter dated 6 October, 1896).
27. Colby, pp. 86, 95. See also Vineta and Robert A. Colby, "A Beleaguered City: A Fable for the Victorian Age", *Nineteenth Century Fiction* 16 (1962): 283-301.
28. Mrs Q.D. Leavis, Introduction to *ASL*, Leicester UP ed., p. 26.
29. This is the date of the first appearance of this story, in *Good Cheer*, the Christmas number of *Good Words*.
30. However, she also stresses the "aristocratic predilections" of the Scots. See above page 10 and note 23.
31. Review of *Hurriah* by Emily Lawless, *The Spectator* 59 (30 January 1886): 148.
32. *Sundays* (London: Nisbet, 1858), p. 20. *Sundays* was MOWO's first work of non-fiction.

33. *It Was a Lover and His Lass* III, 176.
34. *A&L*, pp. 127-8.
35. Letter to Mrs Harry Coghill, 30 November, 1890, *A&L*, p. 379.
36. Macmillan MSS, BL Add MS 54919, ff. 33-4. (In a letter to George Lillie Craik dated 25 November 1881 MOWO refers briefly to the agreement with "the newspapers", i.e. Tillotson and Son.)
37. *A&L*, p. 23.
38. Sara Keith, "Margaret Oliphant", *Notes and Queries* 200 (1955): 126-7; Vineta Colby, "William Wilson, Novelist", *N&Q* 211 (1966): 60-6; John Stock Clarke, "Mrs Oliphant's Unacknowledged Social Novels", *N&Q* 226 (1981): 408-12.

CHRONOLOGY OF MRS OLIPHANT'S LIFE

- 1828 Born Margaret Oliphant Wilson at Wallyford, near Musselburgh. Later lives at Lasswade near Dalkeith.
- 1834 Family moves to Glasgow.
- 1838 Family moves to Liverpool.
- 1844/45 Writing of her first novel *Christian Melville*.
- 1849 Her first published novel *Margaret Maitland*. Family moves across the Mersey to Birkenhead.
- 1852 Disgrace of her brother William, whose career as a Presbyterian minister was ruined by his vice of drink. He returns home. Margaret Wilson marries her cousin Francis Oliphant, an artist in stained glass; they settle in London.
- 1853 Birth of Maggie.
- 1856 Birth of Cyril ("Tiddy").
- 1859 Death of Francis Oliphant on a journey to Italy for the sake of his health. Birth of Francis Romano ("Cecco").
- 1860 MOWO and her children return to England. They briefly settle in Edinburgh.
- 1861 Living in Ealing to be near her publisher Henry Blackett. Starts writing *The Chronicles of Carlingford*.
- 1862 *The Life of Edward Irving* (based on original research), her finest work of non-fiction.
- 1863 Tour of Italy with her children and some women friends.
- 1864 January—sudden death of Maggie in Rome.
- 1865 Return to England. She settles in Windsor so that Cyril and Cecco may go to school in Eton.
- 1868 Civil List pension. Financial ruin of her brother Frank. His son Frank comes to Windsor.
- 1870 Death of Frank Wilson's wife. He joins MOWO in Windsor (where he dies in 1875). His daughters come with him.
- 1875 Cyril enters Oxford.
- 1878 Cecco enters Oxford.
- 1879 Death of Frank Wilson, junior, in India.
- 1883 Cyril's health begins to fail. His career is now over.
- 1887 Cyril contracts tuberculosis.
- 1890 Sudden death of Cyril in November.
- 1893 Cecco travels to the Riviera with his mother for the sake of his health.
- 1894 Cecco dies, back home in Windsor, in October.
- 1896 MOWO Moves from Windsor to a small house on Wimbledon Common, to escape from the associations of the house in Windsor. *Old Mr Tredgold* and *The Unjust Steward*, her last full-length novels.
- 1897 Dies in Wimbledon, 25 June, in the midst of the celebrations for Queen Victoria's Diamond Jubilee. *Annals of a Publishing House*, Volumes I and II, a history of the firm of Blackwood.
- 1898 Two posthumous collections of short stories. (See Bibliography.)

1899 *Autobiography and Letters*, edited by Mrs Annie Coghill, a cousin of MOWO.

BIBLIOGRAPHY

Abbreviations and Sources of Information

A Cat: The American Catalogue. This, with the support of the National Union Catalogue, provides information about all American publications of Mrs Oliphant.

A&L: *Autobiography and Letters of Mrs Oliphant*, edited by Mrs Harry Coghill (Edinburgh and London: William Blackwood and Sons, 1899). For full details see Section V of the Bibliography. All references are to the First Edition. Mrs Coghill's bibliography of Mrs Oliphant's published work was the first to appear; but it is not very accurate.

Ad supp: Advertisement supplement. Many publishers bind in with their books lists of their publications, including other work by the same author. Although dates are rarely supplied these supplements sometimes provide evidence for the existence of editions otherwise unrecorded.

Archives: The archives of Richard Bentley and of Longmans, Green & Co., respectively at the British Library and at Reading University Library, have provided useful information about those novels of MOWO published by these firms. (Also, the archives of Tillotson and Son at the John Rylands University Library, Manchester were consulted—to very little effect—on MOWO's relations with this firm.)

BL: The British Library.

BN Cat: The Catalogue of the Bibliothèque National.

BNL: The British Newspaper Library.

BoL: The Bodleian Library.

Colby: Vineta and Robert A. Colby, *The Equivocal Virtue, Mrs Oliphant and the Victorian Literary Market Place* (Hamden, Conn: Archon Books, 1966). The bibliography in this book is largely based on A&L and repeats some of its inaccuracies.

CUL: Cambridge University Library.

E Cat: The English Catalogue of Books. Not always reliable, but I have drawn extensively on it.

LL Cat: The Catalogue of the London Library.

MOWO: Mrs Oliphant. This was her own abbreviated signature, derived from her full name, Margaret Oliphant Wilson Oliphant.

NLS: The National Library of Scotland.

NU Cat: The National Union Catalogue. Used mainly for information about American editions of MOWO; but includes also some unusual British publications.

Roy Lib: The Royal Library, Windsor Castle. I was not allowed to visit this library to see Queen Victoria's collection of MOWO's novels, but the librarian sent me a list, consisting mainly of first editions.

Sadleir: Michael Sadleir, *Nineteenth Century Fiction* (Cambridge University Press, 1951).

SJWL: St John's Wood Library. This library, under the London Libraries' Joint Fiction Reserve scheme, holds a large collection of MOWO's novels, almost entirely editions later than the first. Some of these editions may perhaps have survived nowhere else. (And, to judge by the condition of some of the books, some of them may not survive much longer.)

ULL: The University of London Library.

Wolff: Robert Lee Wolff, *Nineteenth Century Fiction, A Bibliographical Catalogue Based on the Collection Formed by Robert Lee Wolff*; Vol. III, L-P (New York and London: Garland Publishing Inc., 1984).

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Another very useful source of information supplied by some publishers is the publishing history of a book, printed usually at the back of the title page. Where it has been possible to supply the month of publication this information frequently comes from such sources—but also from E Cat and from Archives. Macmillan & Co. and Methuen & Co. are particularly helpful in this respect. However, to ensure a complete list of editions it is necessary to prove that the latest edition has been inspected—and there is no absolute certainty of this.

Unless otherwise indicated, information about British publications comes from E Cat and about American publications from A Cat and NU Cat—although all first editions and many subsequent ones have been personally inspected. Information about Tauchnitz and Heinemann and Balestier editions comes largely from NU Cat.

The Bibliography is as complete as it can be made, recording all editions that have been examined or that are mentioned in the above publications. But it must be stressed that frequently Standard Editions (such as that of Hurst and Blackett), Select Libraries and the like were reprinted on various occasions after a book had first appeared in these editions; but if no date appears on the title-page the exact publication date is not ascertainable. Consequently dates for such reprints cannot always be supplied—except occasionally by an estimate, naming merely the decade in which the reprint probably appeared.

1 NOVELS

(Excluding the Stories of the Seen and Unseen; but including two shorter stories belonging to *The Chronicles of Carlingford*.)

Margaret Maitland

1. First ed. *Passages / In the Life of / Mrs Margaret Maitland, / Of Sunnyside. / Written by Herself. / "Give me my scallop shell of quiet, / My staff of peace to rest upon— / My scrip of joy—immortal diet, / My bottle of salvation— / My gown of glory, hope's true gage; / And thus I take my pilgrimage— / While my soul, like a quiet Palmer, / Travelleth toward the land of Heaven—"* / SIR WALTER RALBIGH // 3 vols. London: Henry Colburn, 1849.
2. New ed. 3 vols. Colburn, 1849. (Reprint of first ed.?)
3. New ed. 3 vols. Colburn, 1850. (Wolff: "Second edition".)
4. New ed. 1 vol. Colburn, 1851. (Reprinted in 1852.)
5. American ed. 1 vol. NY: D. Appleton & Co., 1851.
6. New ed. 1 vol. London: Thomas Hodgson, 1855. (Parlour Library, no.125.) Slightly abridged, largely by the omission of one self-contained episode.
7. Cheap ed. 1 vol. London: Barton & Co., 1860.
8. Tauchnitz ed. 1 vol. Leipzig: Bernhard Tauchnitz, 1862. ("Copy-right edition".) Unabridged text. On spine: *Margaret Maitland / Oliphant*. Author nowhere else named.
9. New ed. 1 vol. London: Weldon & Co., 1876. (Parlour Library.) (E Cat. Sadleir.)

Merkland

10. First ed. *Merkland. / A Story / of Scottish Life / By / The Author of / Passages in the Life of Mrs Margaret Maitland //* 3 vols. London: Henry Colburn, 1850. (Dated 1851, but in fact published late in 1850.)
11. Reprint of first ed. 3 vols. Colburn, 1851. (NLS)

12. American ed. Title: *Merkland; or, Self Sacrifice*. 1 vol. NY: Stringer and Townsend, 1854.
13. New ed. 1 vol. London: Thomas Hodgson, 1855. (Parlour Library, no. 129.) Slightly abridged.
14. New American ed. Title: *Self-Sacrifice*. 1 vol. Philadelphia: T.B. Peterson & Brothers, n.d. (mid-1860s).

Caleb Field

15. First ed. *Caleb Field. / A Tale of the Puritans / By the Author of / Passages in the Life of Mrs Margaret Maitland, / Merkland &c. / Heaven doth with us, as we with torches do; / Not light them for ourselves: for if our virtues / Did not go forth of us, 'twere all alike / As if we had them not. Spirits are not finely touched / But to fine issues: nor nature never lends / The smallest scruple of her excellence, / But, like a thrifty goddess, she determines / Herself the glory of a creditor, / Both thanks and use. —MEASURE FOR MEASURE. //* (Dedicated to Robert Barbour of Manchester.) 1 vol. London: Henry Colburn, 1851.
16. American ed. 1 vol. NY: Harper and Brothers, 1851.
17. New ed. 1 vol. Colburn, 1852.
18. New ed. 1 vol. Chapman and Hall, n.d. (early 1860s). (Select Library of Fiction, no. 36.) Included with *Caleb Field, Orphans*. (See item 71.) (Information from a later volume in the Select Library of Fiction.)
19. New ed. Included in *Heart and Cross and other Stories*. 1 vol. Chapman and Hall, 1876. (Select Library of Fiction, no. 321. Three stories: *Heart and Cross*, *Caleb Field*, *Orphans*. For *Heart and Cross* see item 105.)
20. New ed. In *Heart and Cross and other Stories*. 1 vol. Ward, Lock & Co., n.d. (1880s). Evidently identical with item 19.

John Drayton

21. First ed. *John Drayton; / Being / A History of the Early Life and Development / of / A Liverpool Engineer. / Every man for himself, and God for us all. //* 2 vols. London: Richard Bentley, August 1851.

22. New ed. 2 vols. Bentley, Nov. 1851.

23. New ed. 1 vol. Bentley, Oct. 1853.

Apparently this edition was published in two forms: as no. 15 in the Railway Library; and in a more elegant style. The Central Library, Manchester, has a copy of this edition; but it is not the Railway Library version.

Adam Graeme

24. First ed. *Memoirs and Resolutions / of / Adam Graeme, / of Mossgray. / Including Some Chronicles of the Borough of Fendie. / By the Author of / Passages in the Life of Mrs Margaret Maitland, / Merkland and Caleb Field. / "So he bore without abuse / The grand old name of gentleman." / TENNYSON //* 3 vols. London: Henry Colburn, 1852.

25. New ed. 3 vols. Colburn, 1852.

26. New ed. 3 vols. Hurst and Blackett, Successors to Henry Colburn, 1853 or 1854.

27. Cheap ed. 1 vol. Hurst and Blackett's Standard Library VI, 1859 and 1860 (and probably subsequent reprints).

28. German ed. 2 vols. (Asher's Collection of English Authors, British and American.) Berlin: Asher & Co., 1872. (NU Cat.)

29. New ed. 1 vol. Hurst and Blackett, July 1897. (E Cat.)

The Melvilles

30. First ed. *The / Melvilles. / By the Author of / John Drayton. //* 3 vols. London: Richard Bentley, Apr. 1852.

Katie Stewart

31. Serialized in *Blackwood's Magazine*, July to Nov. 1852.

32. First American ed. 1 vol. NY: Harper & Brothers, 1852. "From *Blackwood's Magazine*".

33. First British ed. *Katie Stewart / A True Story. //* 1 vol. Edinburgh and London: William Blackwood & Sons, 1853. (Dedicated to the author's mother.)

Frontispiece, and drawing on title page.

34. New ("Second") ed. 1 vol. Blackwood, 1855. More or less identical with first ed.

35. New ed. 1 vol. Blackwood, 1875.

36. New ed. "Illustrated boards". 1 vol. Blackwood, c. 1890. (Ad. supp. dated 1890.)

37. New ed. Included in *Katie Stewart and Other Tales*. 1 vol. Blackwood, Sep. 1892. The other tales are *John Rintoul* and "A Railway Junction". See below, items 662 and 682.

Harry Muir

38. First ed. *Harry Muir. / A Story of Scottish Life. / By the Author of / Passages in the Life of Mrs Margaret Maitland, / Merkland, Adam Graeme, &c. / God pardon thee! yet let me wonder, Harry, / At thy affections. . . . / The hope and expectation of thy time / Is ruined; and the soul of every man, / Prophetically, does forethink thy fall. KING HENRY IV. //* 3 vols. London: Hurst and Blackett, 1853.

39. New ed.—or reprint. 3 vols. Hurst and Blackett, 1853.

40. American ed. 1 vol. NY: D. Appleton, 1853.

41. New ed. 1 vol. Chapman and Hall; and Ward, Lock & Co., 1876. (The Select Library of Fiction, no. 317.)

42. New ed. 1 vol. Ward, Lock, n.d. (1880s).

Ailieford

43. First ed. *Ailieford. / A Family History / By / The Author of John Drayton / JACQUES It is a melancholy of mine own, compounded of many simples, / extracted from many objects, and, indeed, the sundry contemplation of my / travels, in which my often rumination wraps me in a most humorous sadness. / ROSALIND A traveller! By my faith, you have great reason to be sad: / I fear, you have sold your own lands, to see other men's; then, to have seen / much, and to have nothing, is to have rich eyes and poor hands. / JACQUES Yes, I have gained my experience—AS YOU LIKE IT. //* 3 vols. London: Hurst and Blackett, 1853.

44. American ed. 1 vol. NY: Stringer and Townsend, 1855. (NU Cat.)
45. New American ed. Title: *The Lost Love*. 1 vol. Philadelphia: T.B. Peterson & Bros, n.d. (1865?). (Information from the Library Company of Philadelphia.)

The Quiet Heart

46. Serialized in *Blackwood's Magazine*, Dec. 1853 to May 1854.
47. First ed. *The / Quiet Heart / By the / Author of Katie Stewart //* 1 vol. Edinburgh and London: William Blackwood & Sons, 1854.
48. "Second edition". 1 vol. Blackwood, 1854.
BL has a copy of this edition, and details of the title page for item 47 are taken from it.
49. American ed. 1 vol. NY: Harper & Brothers, 1854.

Magdalen Hepburn

50. First ed. *Magdalen Hepburn. / A Story / of / The Scottish Reformation. / By the Author of / Passages in the Life of Mrs Margaret Maitland. / Adam Graeme, &c. / "Things now / That bear a weighty and a serious brow, / Sad, high, and working, full of state and woe, / Such noble scenes as draw the eye to flow / We now present. Those that can pity, here / May, if they think it well, let fall a tear; / The subject will deserve it. Such, as give / Their money out of hope, they may believe, / May here find truth too— / — / Therefore . . . as you are known / The first and happiest hearers of the town, / Be sad, as we would make you: Think you see / The very persons of our noble story, / As they were living." / PROLOGUE TO KING HENRY VIII. //* 3 vols. London: Hurst and Blackett, 1854.
51. American ed. 1 vol. NY: Riker, Thorne & Co., 1854.
52. New ed. 1 vol. Chapman and Hall, 1876. (Select Library of Fiction, no. 333.)
53. New ed. 1 vol. Ward, Lock & Co., n.d. (1880s?)
(Presumably identical with item 52.)

Zaidee

54. Serialized in *Blackwood's Magazine*, Dec. 1854 to Dec. 1855.
This serial was reprinted in America, in *Littell's Living Age* of Boston, Massachusetts, 10 February 1855 to 5 January 1856. It was one of many reprints by this periodical of fiction by Mrs Oliphant from British periodicals. There is little point in reprinting details in the main bibliography (except where *Littell's Living Age* secured publication of an Oliphant story in advance of British serialization); but a complete list of Oliphant works of fiction in LLA will be found in Appendix C. This reference to the LLA serialization of *Zaidee* is included in view of item 56.
55. First ed. *Zaidee / A Romance / By / Margaret Oliphant. //* 3 vols. Edinburgh and London: William Blackwood & Sons, 1856.
56. First American ed. 1 vol. Boston: J.F. Jewett & Co., 1856.

Lilliesleaf

57. First ed. *Lilliesleaf: / Being a Concluding Series / of Passages In the Life of / Mrs Margaret Maitland, / of Sunnyside / Written by Herself. //* 3 vols. London: Hurst and Blackett, 1855.
58. New ed. 3 vols. Hurst and Blackett, 1856.
59. Cheaper ed. 1 vol. Hurst and Blackett, 1858 or 1859.
60. New ed. 1 vol. Chapman and Hall; and Ward, Lock & Co., n.d. (1876). (The Select Library of Fiction, no. 336.)
The title appears as: *Lilliesleaf: / or / Passages in the Life of / Mrs Margaret Maitland, / of Sunnyside / By Mrs Oliphant.*
61. New ed. 1 vol. Ward, Lock & Co., n.d. (1880s).
No doubt a simple reprint of item 60.

Christian Melville

62. First ed. *Christian Melville / By the / Author of Matthew [sic] Paxton / There he stands in the foul weather, / The foolish, fond Old Year / Crown'd with wild flowers and with heather, / Like weak, despised Lear, / A King—a King!—LONGFELLOW //* 1 vol. London: David Bogue, 1856. Frontispiece.

Mathew Paxton, by William Wilson, MOWO's brother, was published by Hurst and Blackett in 1854. But *Christian Melville* is undoubtedly by MOWO. See Appendix B.

63. New ed. 1 vol. George Routledge & Sons, 1873.
Apparently republished as a children's book. (BL)

The Athelings

64. Serialized in *Blackwood's Magazine* from June 1856 to June 1857.
65. First ed. *The Athelings / or / The Three Gifts / By Margaret Oliphant / I' the cave wherein they bow, their thoughts do hit / The roofs of palaces; and nature prompts them, / In simple and low things, to prince it much / Beyond the trick of others. CYMBELINE // 3 vols. Edinburgh and London: William Blackwood & Sons, 1857.*
66. American ed. 1 vol. NY: Harper & Brothers, 1857.

The Days of My Life

67. First ed. *The Days of My Life. / An Autobiography / By / The Author of / Margaret Maitland, Lilliesleaf / &c. &c. // 3 vols. London: Hurst and Blackett, 1857.*
68. American ed. 1 vol. Harper, 1857.
69. New ed. 1 vol. Chapman and Hall, 1876. (The Select Library of Fiction, no. 316.)
70. New ed. 1 vol. Ward, Lock & Co., n.d. (after 1889).
(No doubt a reprint of item 69.) (Sadleir)

Orphans

71. First ed. *Orphans. / A Chapter in a Life / By / The Author of / Margaret Maitland, Lilliesleaf, / The Days of My Life / &c. &c. // 1 vol. London: Hurst and Blackett, 1858. (E Cat: 1857.)*
72. Cheap ed. 1 vol. Hurst and Blackett, 1860.
73. New ed. 1 vol. Hurst and Blackett, 1863.

Reprinted by Chapman and Hall in 1860s, with *Caleb Field*. See above, item 18.

Reprinted by Chapman and Hall in 1876 in *Heart and Cross and Other Stories*. See above, item 19.

Reprinted by Ward, Lock in 1880s in *Heart and Cross and Other Stories*. See above, item 20.

The Laird of Norlaw

74. First ed. *The Laird of Norlaw / A Scottish Story. / By / The Author of / Margaret Maitland, Lilliesleaf, Orphans, / The Days of My Life / &c. &c. // 3 vols. London: Hurst and Blackett, 1858.*
75. American ed. 1 vol. Harper, 1859.
76. New ed. 1 vol. Hurst and Blackett, n.d. (1861). (Standard Library XV.) Probably reprinted in 1870s.
77. German ed. "Copyright edition". 2 vols. Berlin: A. Asher & Co., 1872. (NU Cat.)
78. New ed. 1 vol. Hurst and Blackett, July 1897. (E Cat.)
79. New ed. 1 vol. Hurst and Blackett, July 1913. (E Cat.)

Agnes Hopetoun's Schools and Holidays

80. First ed. *Agnes Hopetoun's / Schools and Holidays / The / Experiences of a Little Girl / By Mrs Oliphant / Author of Katie Stewart // 1 vol. London: Macmillan & Co., 1859.*
81. American ed. 1 vol. Boston: Gould and Lincoln, 1859.
82. New ed. 1 vol. Macmillan, 1862.
83. New ed. 1 vol. Macmillan, 1872.
84. Illustrated ed. 1 vol. Macmillan, 1874.
85. Cheaper ed. 1 vol. Macmillan, 1880.
86. New ed. 1 vol. Macmillan, 1884.
87. New illustrated ed. 1 vol. Macmillan, Oct. 1897.

Lucy Crofton

88. First ed. *Lucy Crofton*. / By / The Author of / *Margaret Maitland*, *Adam Graeme*, / *The Days of My Life* / &c.&c. // 1 vol. London: Hurst and Blackett, 1859. (Published 1859, but dated 1860.) A sequel to *Orphans*.
89. American ed. 1 vol. Harper, 1860.
90. New ed. 1 vol. Chapman and Hall, 1878. (The Select Library of Fiction, no. 377.)
91. New ed. 1 vol. Ward, Lock, c. 1885.
92. New ed. Reprint of item 91? 1 vol. Ward, Lock, n.d. (after 1889). (Sadleir)
93. New ed. 1 vol. Glasgow: Grand Colosseum Warehouse Co., n.d. (1890s?) (NU Cat)
The Grand Colosseum Warehouse Co. is described in the Glasgow Post Office Directories as a firm of milliners, mantle makers, costumiers and straw hat manufacturers. They first appear in the 1894/5 Directory and survived until 1933/4. Why they published an edition of *Lucy Crofton* and whether they published other novels it is impossible to say. (See Addenda.)

The House on the Moor

94. First ed. *The House on the Moor* / By / The Author of / *Margaret Maitland*, *Adam Graeme*, / *The Laird of Norlaw* / etc.etc. // 3 vols. London: Hurst and Blackett, 1861. (E Cat: 1860.)
95. New ed.—or reprint of item 94. 3 vols. Hurst and Blackett, 1861.
96. American ed. 1 vol. Harper, 1861.
97. New ed. 1 vol. Chapman and Hall, 1876. (The Select Library of Fiction, no. 334.)
98. New ed. 1 vol. Chapman and Hall, Aug. 1912. (E Cat)

The Last of the Mortimers

99. First ed. *The Last of the Mortimers* / A Story in Two Voices / By the Author of / *Margaret Maitland*, *Adam Graeme*, / *The House on the Moor*, / etc.etc. // 3 vols. London: Hurst and

Blackett, 1862.

100. American ed. 1 vol. Harper, 1862.
101. Tauchnitz ed. 2 vols. Leipzig: Bernhard Tauchnitz, 1862.
102. New ed. 1 vol. Chapman and Hall, 1875. (Select Library of Fiction, no. 277.)
103. New ed. 1 vol. Chapman and Hall, 1878. (NU Cat)
No doubt a reprint of item 102.
104. New ed. 1 vol. Ward, Lock & Co., n.d. (1880s?)
No doubt a reprint of item 102.

Heart and Cross

105. First ed. *Heart and Cross* / By / The Author of / *Margaret Maitland*, *Adam Graeme*, / *The Last of the Mortimers*, / *The Laird of Norlaw* / &c.&c. // 1 vol. London: Hurst and Blackett, 1863. A sequel to *Orphans* and *Lucy Crofton*.
106. American ed. 1 vol. NY: J.G. Gregory, 1863.
Reprinted by Chapman and Hall, and by Ward, Lock in 1876 and in 1880s in *Heart and Cross and Other Stories*. See above, items 19 and 20.

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THE CHRONICLES OF CARLINGFORD

Items 107-156

107. "The Executor", published in *Blackwood's Magazine*, May 1861. Not republished in Britain. But see items 110, 111 and 114.

The Rector; and The Doctor's Family

108. "The Rector", published in *Blackwood's Magazine*, Sept. 1861.
109. *The Doctor's Family*, serialized in *Blackwood's Magazine*, Oct. 1861 to Jan. 1862.
110. American ed. Title: *The Chronicles of Carlingford*. 1 vol. Boston: Littell, Son & Co., n.d. (1862?). "From Littell's *Living Age*". No doubt includes "The Executor"; cf. item 114.
111. Another American ed. Title: *The Chronicles of Carlingford*. 1 vol. Harper, 1863. No doubt includes "The Executor"; cf. item 114.
112. First British ed. *The Rector / and / The Doctor's Family /* Originally published in *Blackwood's Magazine* // 1 vol. Edinburgh and London: William Blackwood & Sons, 1863.
113. New ed. 1 vol. Blackwood, 1863.
114. New American ed. Title: *The Chronicles of Carlingford*. 1 vol. Harper, 1863. Contents: "The Executor"; "The Rector"; *The Doctor's Family*; *Salem Chapel*.
115. New ed. 1 vol. Blackwood, 1865 (and 1866?).
116. New ed. 1 vol. Blackwood, 1869. (Blackwood's Standard Novels.)
117. New ed. 1 vol. Blackwood, 1870.
118. Tauchnitz ed. 1 vol. Leipzig: Bernhard Tauchnitz, 1870.
119. New ed. 1 vol. Blackwood, c. 1890. (Ad supp.)
120. New ed. In a collected *Chronicles of Carlingford* in three volumes. 1 vol.: *The Doctor's Family with Salem Chapel*. 1 vol.: "The

Rector" with *The Perpetual Curate*. Blackwood, Nov. 1894.

121. Reprint (or new ed.) of item 120. Blackwood, August 1897.
122. New ed. Reprint of first edition. 1 vol. NY and London: Garland Publishing Inc., 1975.

Salem Chapel

123. Serialized in *Blackwood's Magazine*, Feb. 1862 to Jan. 1863.
124. First ed. *Salem Chapel /* Originally Published in *Blackwood's Magazine* // 2 vols. Edinburgh and London: William Blackwood & Sons, 1863. First American ed. See item 114.
125. New ed. 1 vol. Blackwood, 1863.
126. New ed. 1 vol. Blackwood, 1865 (and 1866?).
127. Cheaper ed. 1 vol. Blackwood, 1869.
128. Tauchnitz ed. 2 vols. 1870.
129. New ed. 1 vol. Blackwood, 1873.
130. New ed. 1 vol. Blackwood, c. 1890. (Ad supp.) New ed. In collected *Chronicles of Carlingford*. See items 120 and 121.
131. New ed. 1 vol. J.M. Dent, Sept. 1907. (Everyman's Library, with preface by W. Robertson Nicoll.) This edition apparently reprinted in 1911.
132. New ed. 1 vol. Dundee: John Leng and Co., May 1908. (B Cat)
133. New ed. 1 vol. Nelson, Apr. 1914. (Nelson Sixpenny Classics, no. 144.) Frontispiece.
134. New ed. Reprint of first ed. 2 vols in one. NY and London: Garland Publishing Inc., 1975.

The Perpetual Curate

135. Serialized in *Blackwood's Magazine*, June 1863 to Sept. 1864

(omitting Apr. 1864).

136. First ed. *The / Perpetual Curate / By the / Author of Salem Chapel, etc.* (Dedicated, in Italian, to "Padrona Mia" and "Sorella Carissima"—Mrs Tulloch and Mrs Geddle Macpherson.) // 3 vols. Edinburgh and London: William Blackwood & Sons, 1864.
137. First American ed. 1 vol. Harper, 1865.
138. New ed. 1 vol. Blackwood, 1865 (and 1866?).
139. New ed. 1 vol. Blackwood, 1869.
140. Tauchnitz ed. 2 vols. 1870.
141. New ed. 1 vol. Blackwood, c. 1890. (Ad supp)
New ed. In collected *Chronicles of Carlingford*. See items 120 and 121.
142. New ed. Reprint of first ed. 3 vols in one. NY and London: Garland Publishing Inc., 1976.

Miss Marjoribanks

143. Serialized in *Blackwood's Magazine*, Feb. 1865 to May 1866 (omitting Jan. 1866).
144. First ed. *Miss Marjoribanks / By the / Author of Salem Chapel, etc.* // 3 vols. Edinburgh and London: William Blackwood & Sons, 1866.
145. First American ed. 1 vol. Boston: Littell and Gay, n.d. (1866). "From *Littell's Living Age*".
146. New ed. 1 vol. Blackwood, 1866.
147. New American ed. 1 vol. NY: Harper, 1867 (1866 on spine). (Library of Select Novels, no. 268.) (NU Cat)
148. Cheaper ed. 1 vol. Blackwood, 1869.
149. Tauchnitz ed. 2 vols. 1869.
150. New American ed. 1 vol. NY: George Munro, 1881. (Seaside Library, vol. 47, no. 959.)

151. New ed. 1 vol. Blackwood, c. 1890. (Ad supp)
152. New ed. In a collected *Chronicles of Carlingford*. 1 vol. Blackwood, Nov. 1894.
(Not listed in E Cat. But it must have been published to complete the three volumes of the *Chronicles*. Cf. item 120.)
153. Reprint (or new ed.) of 152. Blackwood, Aug. 1897. (Cf. item 121.)
154. New ed. 1 vol. Collins, Nov. 1908. (Collins' Pocket Classics.) Illustrated.
155. New ed. 1 vol. Chatto and Windus, the Zodiac Press, 1969. (Preface by Mrs Q.D. Leavis.)
156. New ed. Reprint of first ed. 3 vols in one. NY and London: Garland Publishing Inc., 1976.

Phoebe Junior

See below, items 288 to 295.

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A Son of the Soil

157. Serialized in *Macmillan's Magazine*, Nov. 1863 to Apr. 1865.
158. First American ed. 1 vol. Harper, 1865.
159. First British ed. *A / Son of the Soil*. // 2 vols. London: Macmillan & Co., 1866.
160. New ed. 1 vol. Macmillan, 1871.
161. New ed. 1 vol. Macmillan, 1872.
162. New ed. 1 vol. Macmillan, 1877.

163. New ed. 1 vol. Macmillan, 1883.

164. New ed. 1 vol. Macmillan, 1886.

165. New ed. 1 vol. Macmillan, June 1894. (E Cat)

No doubt Mrs Oliphant was acknowledged as author from the 1871 edition.

Agnes

166. First ed. *Agnes*. / By / Mrs Oliphant, / Author of *The Life of Edward Irving* etc. etc. // (Dedicated to Ellen Blackett, wife of the publisher of *Agnes*.) 3 vols. London: Hurst and Blackett, 1865. (Published 1865, but dated 1866.)

167. Tauchnitz ed. 2 vols. 1865.

168. First American ed. 1 vol. Harper, 1866.

169. New ed. 1 vol. Hurst and Blackett, n.d. (E Cat: 1867; BL Cat: 1868) (Hurst and Blackett's Standard Library, no. XXXV.) Revised and abridged. (This edition probably reprinted 1870s.)

170. New ed. 1 vol. Hurst and Blackett, July 1897.

171. New ed. 1 vol. Hurst and Blackett's Sevenpenny Copyright Novels, n.d. (June 1912, E Cat). Extensively abridged. Frontispiece.

Madonna Mary

172. Serialized in *Good Words*, Jan. to Dec. 1866.

173. First ed. *Madonna Mary*. / By / Mrs Oliphant, / Author of / *The Life of Edward Irving*, / *Agnes* etc. // 3 vols. London: Hurst and Blackett, Dec. 1866. (Published 1866, but dated 1867.)

174. American ed. 1 vol. Boston: Littell, Son and Co., Dec. 1866. (Dated 1867, NU Cat.) "From *Littell's Living Age*".

175. Almost simultaneous American ed. 1 vol. Harper, 1866. (Library of Select Novels, no. 282.)

176. Tauchnitz ed. 2 vols. 1867.

177. New ed. 1 vol. Chapman and Hall, 1875. (The Select Library of Fiction, no. 296.)

178. New ed. 1 vol. Chapman and Hall; and Ward, Lock & Co., 1880. Reprint of item 177. The name of Chapman and Hall appears on title page, but Ward, Lock on spine and on publisher's list.

179. New ed. 1 vol. Ward, Lock, n.d. (after 1889). Reprint of items 177 and 178.

Brownlows

180. Serialized in *Blackwood's Magazine*, Jan. 1867 to Feb. 1868.

181. First ed. *Brownlows* / By / Mrs Oliphant, / Author of *Chronicles of Carlingford* etc. // 3 vols. Edinburgh and London: William Blackwood & Sons, 1868.

182. First American ed. 1 vol. Boston: Littell and Gay, Mar. 1868. (Tales of the Living Age.) "Republished from *Littell's Living Age*."

183. Another American ed. 1 vol. Harper, 1868. (Library of Select Novels, no. 310.)

184. New ed. Incorrectly titled *The Brownlows*. 1 vol. London: Everett & Co., Ltd., n.d. (Nov. 1912, E Cat). (Everett's Sevenpenny Library.) Frontispiece.

The Minister's Wife

185. First ed. *The Minister's Wife*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford*, / *Salem Chapel*, / etc. etc. // 3 vols. London: Hurst and Blackett, 1869.

186. First American ed. 1 vol. Harper, 1869. (Library of Select Novels, no. 330.)

187. Tauchnitz ed. 2 vols. 1869.

188. New ed. 1 vol. George Newnes, Aug. 1913. (E Cat)

189. New ed. 1 vol. Everett, 1913. (Everett's Sevenpenny Library.) Frontispiece. Abridged. The Newnes edition was also priced at seven pence; perhaps Newnes and Everett shared the same edition.

The Three Brothers

190. Serialized in *St Paul's* (afterwards *St Paul's Magazine*) from June 1869 to Sept. 1870.
191. Simultaneously serialized in *Appleton's Journal* (NY) from 12 June to 24 Sept. 1870.
192. First British ed. *The Three Brothers*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford*, / *Salem Chapel*, / *The Minister's Wife*, / etc. etc. // 3 vols. London: Hurst and Blackett, 1870.
193. First American ed. 1 vol. NY: D. Appleton & Co., Sept. 1870. Illustrated.

John. A Love Story

194. Serialized in *Blackwood's Magazine*, Nov. 1869 to July 1870.
195. First ed. *John. A Love Story* / By / Mrs Oliphant, / Author of *Chronicles of Carlingford* etc. // 2 vols. Edinburgh and London: William Blackwood & Sons, 1870.
196. First American ed. 1 vol. Harper, 1870.
197. New ed. 1 vol. Blackwood's Standard Novels, n.d. (1875, E Cat).
198. New ed. 1 vol. Blackwood, 1890s. Reprint of item 197?

Squire Arden

199. Serialized in *The Star* (Glasgow Evening Post), 13 June to 26 Sept. 1870.
200. First ed. *Squire Arden*. / By / Mrs Oliphant, / Author of *Chronicles of Carlingford*, / *Salem Chapel*, *The Minister's Wife*, / etc. etc. // 3 vols. London: Hurst and Blackett, 1871.
201. First American ed. 1 vol. Harper, 1874.
202. New ed. 1 vol. Chapman and Hall, 1875. (Select Library of Fiction, no. 280.)

203. New ed. 1 vol. Chapman and Hall, 1880.

204. New ed. 1 vol. Ward, Lock, n.d.
(Evidently identical with the Chapman and Hall edition.)

At His Gates

205. Serialized in *Good Words*, Jan. to Dec. 1872.
206. Simultaneously serialized in *Scribner's Monthly* (NY), Jan. to Dec. 1872.
207. First ed. *At His Gates / A Novel* / By / Mrs Oliphant, Author of / *Chronicles of Carlingford* etc. etc. // 3 vols. London: Tinsley Brothers, 1872.
208. First American ed. 1 vol. NY: Scribner, Armstrong, 1873.
209. New ed. 1 vol. Tinsley, 1873.
210. New ed. 1 vol. Ward, Lock, 1873/1874. (Select Library of Fiction, no. 159.)
No evidence for the existence of this edition, but if it is number 159 in the Select Library it must have been published at this date. May, number 271 in the Library, was published in 1875. (See below, item 231.) Item 212 will be a reprint of this.
211. New ed. 1 vol. George Routledge, 1875. (Routledge's Railway Library, no. 665.)
212. New ed. 1 vol. Ward, Lock, 1885 or 1886.
213. New ed. 1 vol. Ward, Lock, 1888.

The Two Marys and Grove Road, Hampstead

214. *The Two Marys*, serialized in *Macmillan's Magazine*, Sept., Nov., Dec. 1872, Jan. 1873.
215. No. 3, *Grove Road, Hampstead*, published in *Good Cheer*, the Christmas number of *Good Words*, 1880.
216. American ed. of No. 3, *Grove Road, Hampstead*. 1 vol. NY: George Munro, 1880. (The Seaside Library, vol. 43, no. 875.)

217. First ed. of *The Two Marys and Grove Road, Hampstead* (as now retitled). *The Two Marys* / By / Mrs Oliphant / Author of *The Chronicles of Carlingford, The Wizard's Son, / The Prodigals* etc. // 1 vol. London: Methuen & Co., May 1896. Although *Grove Road, Hampstead* is longer than *The Two Marys* it is not named on the title-page.

218. New ed. 1 vol. Methuen, 1897.

219. Cheap ed. 1 vol. Methuen, June 1905.

The next three items (and perhaps also the previous item) contain only *The Two Marys*.

220. New ed. 1 vol. Methuen, May 1906.

221. New ed. 1 vol. Methuen, Sept. 1907.

222. New ed. 1 vol. "Issued in cheap form". Methuen, 1918.

Ombra

223. First ed. *Ombra*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford, Salem Chapel, / The Minister's Wife* / &c. &c. / *Simon*—... "Your tale, my friend / Is made from nothing, and of nothing spun— / Foam on the ocean, hoar-frost on the grass, / The gossamer threads that sparkle in the sun / Patterned with morning dew—things that are born / And die, are come and gone, blossom and fade / Ere day mature has drawn one sober breath." / *Philip*—"Tis so; and so is life; and so is youth; / Foam, frost and dew; what would you? Maidens call / That filmy gossamer the Virgin's threads / And virgins' lives are woven of threads like those. / *The Two Poor Maidens*. // (Dedicated to the memory of "HB and EB"—Henry and Ellen Blackett.) 3 vols. London: Hurst and Blackett, 1872.

224. First American ed. 1 vol. Harper, 1872.

225. Tauchnitz ed. 2 vols. 1872.

226. New ed. 1 vol. Chapman and Hall, 1875. (The Select Library of Fiction, no. 285.)

227. New ed. 1 vol. Ward, Lock, n.d. (1880s?). (Probably identical with previous item.)

May

228. First ed. *May*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford, / The Minister's Wife, Ombra* / &c. &c. / *Maggio* / non ha paraggio. // (Dedicated to the Captain and members of the Royal and Ancient Golf Club of St Andrews.) 3 vols. London: Hurst and Blackett, 1873.

229. First American ed. 1 vol. NY: Scribner, Armstrong, 1873.

230. Tauchnitz ed. 2 vols. 1873.

231. New ed. 1 vol. Chapman and Hall, 1875. (The Select Library of Fiction, no. 271.)

232. New ed. 1 vol. Ward, Lock, n.d. (1880s?). (Probably identical with previous item.)

Innocent

233. Serialized in *The Graphic*, 4 Jan. to 28 June 1873.

234. First ed. *Innocent: / A Tale of Modern Life*. / By Mrs Oliphant, / Author of *The Chronicles of Carlingford* / etc. etc. // 3 vols. London: Sampson Low, Marston, Low & Searle, 1873.

235. First American ed. 1 vol. Harper, 1873.

236. Tauchnitz ed. 2 vols. 1873.

237. New ed. 3 vols. Sampson Low, 1873.

238. New ed. 1 vol. Sampson Low, 1874.

239. "Fourth ed.". 1 vol. Sampson Low, 1874. Illustrated.

240. New ed. 1 vol. Sampson Low, June 1892. (E Cat)

241. New ed. 1 vol. London: Richard Edward King & Co., n.d. (1900s?).

The Story of Valentine and his Brother

242. Serialized in *Blackwood's Magazine*, Jan. 1874 to Feb. 1875.

243. First ed. *The / Story of Valentine / And his Brother* / By / Mrs Oliphant / Author of *Chronicles of Carlingford* etc. //

(Epigraph facing title page: "I lost my children: / If these be they, I know not how to wish / A pair of worthier sons." /—*Cymbeline*.) (Dedicated to her sons and her nephew.) 3 vols. Edinburgh and London: William Blackwood & Sons, 1875.

244. First American ed. 1 vol. Harper, 1875.

245. Tauchnitz ed. 2 vols. 1875.

246. New ed. 1 vol. Blackwood, 1876. (E Cat, 1875.)

247. New ed. 1 vol. Blackwood, Sept. 1892.

248. New ed. 1 vol. Blackwood, 1897.

A Rose in June

249. Serialized in *Cornhill Magazine*, Mar. to Aug. 1874.

250. First American ed. 1 vol. Boston: J.R. Osgood, 1874. "From advanced sheets." Illustrated by George du Maurier.

251. First British ed. *A Rose in June*. / By / Mrs Oliphant, / Author of / *Chronicles of Carlingford*, / *Ombra, May* / &c. &c. / "Rose, thou hast thorns", said I, / "That prick who toucheth thee." / "Yea, passer-by, / The unwary hand that plucks at me. / But I, although to sweetness born, / Whene'er the wild wind blows", / (Thus breathed the Rose) / "Feel in my heart the angry thorn." / SONG. // 2 vols. London: Hurst and Blackett, 1874.

252. Tauchnitz ed. 1 vol. 1874.

253. New ed. 1 vol. Hurst and Blackett's Standard Library XLVI, 1875.

254. Reprint of item 253. Hurst and Blackett, n.d. (1880s).

255. French translation. *Rose de Juin*, traduit de l'anglais par Mme Marie Cartier. 1 vol. Paris: Firmin-Didot, 1889. (BN Cat)

256. New ed. 1 vol. Hurst and Blackett, July 1897. (E Cat)

For Love and Life

257. First ed. *For Love and Life*. / By / Mrs Oliphant / Author of / *The Chronicles of Carlingford* / *Ombra, May* / &c. &c. / "The device on his shield was a young oak tree pulled up by the

roots, / with the Spanish word *Desdichado*, signifying Disinherited." // 3 vols. London: Hurst and Blackett, 1874. A sequel to *Squire Arden*.

258. Tauchnitz ed. 2 vols. 1874.

259. New ed. 1 vol. Chapman and Hall, 1875. (The Select Library of Fiction, no. 276.)

260. First American ed. 1 vol. NY: George Munro, 1879. (Seaside Library, vol. 25, no. 497.)

261. "Fourth edition". 1 vol. Chapman and Hall; and Ward, Lock, 1880. Chapman and Hall on title page; Ward, Lock on spine. As this is described as the fourth edition there is one edition—or printing—which remains untraced. It is not likely to have intervened between the 1875 and 1880 editions; perhaps it was simply a reprint of the First Edition, in three vols.

262. New ed. 1 vol. Ward, Lock, 1886.

Whiteladies

263. Serialized in *Good Words*, Jan. to Dec. 1875.

264. First ed. *Whiteladies* / By Mrs Oliphant, / Author of *Chronicles of Carlingford*, *Three Brothers* etc. etc. // 3 vols. London: Tinsley Brothers, 1875.

265. New ed. 3 vols. Tinsley, 1875.
No doubt a straight reprint of 264.

266. First American ed. 1 vol. NY: H. Holt & Co., 1875. (Leisure Hour Series.)

267. Tauchnitz ed. 2 vols. 1875.

268. New ed. 1 vol. Chatto and Windus, 1876. Twelve illustrations by A. Hopkins and H. Woods.

269. Reprint of 268, at a lower price, 1879. (E Cat)
(Alternatively, both 268 and 269 were published at two prices.)

270. New ed. 1 vol. Chatto, n.d. (1881?). (Piccadilly Novel Series.) (Ad supp)

271. New ed. 1 vol. Chatto, n.d. (1898). (NU Cat, Sadleir)
 272. New ed. 1 vol. Chatto, Mar. 1904. Illustrated. (E Cat)

The Curate in Charge

273. Serialized in *Macmillan's Magazine*, Aug. 1875 to Jan. 1876.
 274. First ed. *The / Curate in Charge / By / Mrs Oliphant. //* 2 vols. London: Macmillan & Co., Jan. 1876.
 275. Four reprints, called "editions". 2 vols. Macmillan, 1876. (Apparently all printed in January.)
 276. First American ed. 1 vol. Harper, 1876.
 277. Tauchnitz ed. 1 vol. 1876.
 278. New and cheaper ("sixth") ed. 1 vol. Macmillan, 1876.
 279. "Seventh edition". 1 vol. Macmillan, 1877.
 280. New ed. 1 vol. Macmillan, 1883.
 281. New ed. 1 vol. Macmillan, 1884.
 282. New ed. 1 vol. Macmillan, 1885.
 283. New ed. 1 vol. Macmillan, June 1894. (E Cat)
 284. New ed. 1 vol. Macmillan, May 1905. (E Cat)

An Odd Couple

285. Published in *The Graphic*, Christmas 1875.
 286. First ed. 1 vol. Philadelphia: Porter and Coates, 1876. (International Series.)
 287. New American ed. 1 vol. NY: George Munro, 1879. (The Seaside Library, vol. 23, no. 452.)

Phoebe Junior

288. First ed. *Phoebe Junior. / A Last Chronicle of Carlingford / By /*

Mrs Oliphant // 3 vols. London: Hurst and Blackett, 1876.

289. New ed. (or reprint). 3 vols. Hurst and Blackett, 1876.
 290. First American ed. 1 vol. Harper, 1876. (Library of Select Novels, no. 468.)
 291. Tauchnitz ed. 2 vols. 1876.
 292. New ed. 1 vol. Hurst and Blackett, n.d. (1877). (Hurst and Blackett's Standard Library XLVIII.)
 293. Reprint of item 292. Hurst and Blackett, 1880s.
 294. New ed. 1 vol. Hurst and Blackett, July 1897. (E Cat)
 295. New ed. Reprint of first ed. 3 vols in one. NY and London: Garland Publishing Inc., 1977.

Trials and Triumphs

296. *Trials and Triumphs* by Mrs Oliphant. 1 vol. NY: N. Tibbals & Son, 1876. (A Cat)
 Not listed in NU Cat. Perhaps no copy any longer exists. This is almost certainly an American title for a book published in Britain under another title.

Carità

297. Serialized in *Cornhill Magazine*, June 1876 to Aug. 1877.
 298. Also serialized in *Harper's Weekly* (NY), 1 July 1876 to 1 Sept. 1877.
 299. First ed. *Carità / By / Mrs Oliphant, / Author of / The Chronicles of Carlingford / etc.etc. //* 3 vols. London: Smith, Elder & Co., 1877. Illustrated.
 300. New ed., or reprint. 3 vols. Smith, Elder, 1877.
 301. First American ed. 1 vol. Harper, 1877. Illustrated. (The Library of Select Novels, no. 492.)
 302. Tauchnitz ed. 2 vols. 1877.
 303. New ed. 1 vol. Smith, Elder, 1878. Illustrations as in 1877.

304. New ed. 1 vol. Smith, Elder, 1883. Four illustrations.
305. New ed. 1 vol. Smith, Elder, 1885. (E Cat)
(This edition, and/or perhaps the previous one, appeared also as no. 40 in the Popular Library of Standard Works.)
306. Cheap ed. 1 vol. John Murray, 1885. Frontispiece. (NU Cat)

Young Musgrave

307. Serialized in *Macmillan's Magazine*, Jan. to Dec. 1877.
308. First ed. *Young Musgrave*. / By / Mrs Oliphant, / Author of *The Curate in Charge*, etc. / "No man can redeem his brother"—Ps, xlix. 7. // (There is also a long epigraph facing the title page. See Appendix A.) 3 vols. London: Macmillan & Co., 1877.
309. American ed. 1 vol. Harper, 1878.
310. Another American ed. 1 vol. NY: George Munro, 1878. (The Seaside Library, vol. 11, no. 210.)
311. Tauchnitz ed. 2 vols. 1878.
312. New ed. 1 vol. Macmillan, 1878.
313. New ed. 1 vol. Macmillan, 1883.
314. New ed. 1 vol. Macmillan, 1886.
315. New ed. 1 vol. Macmillan, July 1894.

Mrs Arthur

316. First ed. *Mrs Arthur*. / By / Mrs Oliphant, / Author of / *The Chronicles of Carlingford* / &c. &c. / "Pie, fie! unkut that threat'ning, unkind brow, / And dart not scornful glances from those eyes. / ----- / A woman mov'd is like a fountain troubled." / *TAMING OF THE SHREW*. / "He breathed a sigh, and toasted Nancy!" / *DIBDIN*. // 3 vols. London: Hurst and Blackett, 1877.
317. First American ed. 1 vol. Harper, 1877. (Library of Select Novels, no. 488.)

118. Tauchnitz ed. 2 vols. 1877.
119. New ed. 1 vol. George Routledge, Sept. 1891.

Within the Precincts

120. Serialized in *Cornhill Magazine*, Feb. 1878 to Apr. 1879.
121. Like many of Mrs Oliphant's works Mrs Arthur appeared also in *Littell's Living Age* (Boston, Mass.), but from "Advanced sheets", running from 12 Jan. 1878 to 8 Mar. 1879.
122. First British ed. *Within the Precincts* / By / Mrs Oliphant / Authoress of *The Chronicles of Carlingford* etc. etc. // 3 vols. London: Smith, Elder & Co., 1879. Illustrated.
123. First American ed. 1 vol. Harper, 1879. (The Franklin Square Library, no. 44.)
124. Tauchnitz ed. 3 vols. 1879.
125. New ed. 1 vol. Smith, Elder, 1879. Illustrated.
126. New ed. 1 vol. Smith, Elder, 1883. Illustrated.
127. New ed. 1 vol. Smith, Elder, 1885. Illustrated.
(This edition, and/or perhaps the previous one, also appeared as no. 41 in the Popular Library of Standard Works.)

The Primrose Path

128. First ed. *The Primrose Path*. / A Chapter / In the / *Annals of the Kingdom of Fife* / By / Mrs Oliphant / Author of / *The Chronicles of Carlingford* / &c. &c. // (Epigraph facing title page: "A violet in the youth of primy nature, / Forward, not permanent, sweet, not lasting, / The perfume and suppliance of a minute; / No more." / ----- / —"The primrose path of dalliance." / *HAMLET*, Act I, Scene III.) (The novel is dedicated to the Moderator of the Church of Scotland.) 3 vols. London: Hurst and Blackett, 1878.
129. American ed. 1 vol. Harper, 1878.
130. Another American ed. 1 vol. NY: George Munro, n.d. (1878). (The Seaside Library, vol. 20, no. 391.)

- 331. Tauchnitz ed. 2 vols. 1878.
- 332. New ed. 1 vol. Chatto and Windus, 1886.
- 333. Cheaper ed. 1 vol. Chatto, 1888.
- 334. New ed. 1 vol. Chatto, 1892.
- 335. New ed. 1 vol. Nelson, June 1909. (Nelson's Library, with frontispiece.)
- 336. New ed. 1 vol. Chatto, Aug. 1921. (E Cat)
- 337. New ed. 1 vol. Chatto, Sept. 1922. (E Cat)

The Greatest Heiress in England

- 338. First ed. *The Greatest Heiress / In England.* / By / Mrs Oliphant / Author of / *The Chronicles of Carlingford* / &c. &c. / "A Lady richly left. . . / An unlesioned girl, unschooled, unpractised: / Rappy in this, she is not yet so old / But she may learn."—*Merchant of Venice.* // 3 vols. London: Hurst and Blackett, 1879. (Published 1879, but dated 1880.)
- 339. "Second ed." 3 vols. Hurst and Blackett, 1880. (Roy Lib)
- 340. First American ed. 1 vol. Harper, 1880.
- 341. Tauchnitz ed. 2 vols. 1880.
- 342. New ed. 1 vol. Chatto and Windus, 1886.
- 343. New ed. 1 vol. Chatto, 1888.
- 344. New ed. 1 vol. Chatto, 1891.

He That Will Not When He May

- 345. Serialized in *Macmillan's Magazine*, Nov. 1879 to Nov. 1880.
- 346. This serial repeated, "from advance sheets", in *Littell's Living Age* (Boston, Mass.), 1 Nov. 1879 to 7 Aug. 1880.
- 347. First ed. *He That Will Not / When He May* / By / Mrs Oliphant // 3 vols. London: Macmillan & Co., Sept. 1880.

- 348. Reprint of first ed. 3 vols. Macmillan, Nov. 1880.
- 349. First American ed. 1 vol. Harper, 1880. (Franklin Square Library, no. 149.)
- 350. New ed. 1 vol. Macmillan, 1881.
- 351. Tauchnitz ed. 2 vols. 1881.
- 352. New ed. 1 vol. Macmillan, 1883.
- 353. New ed. 1 vol. Macmillan, 1886.
- 354. Reprint of item 353. 1 vol. Macmillan, 1888.
- 355. New ed. 1 vol. Macmillan, Feb. 1892.

The Duke's Daughter; and The Fugitives

- 356. *The Fugitives*, published in *Good Cheer*, the Christmas number of *Good Words*, 1879.
- 357. American ed. of *The Fugitives*. 1 vol. NY: George Munro, 1879.
- 358. Another American ed. 1 vol. Harper, 1879. (Franklin Square Library, no. 86.)

(There seems also to have been a British edition, by Isbister & Co., publishers of *Good Words*. It appeared in 1880 or 1881 without MOWO's consent. See Colby, p. 180. But there is no record of the existence of this edition.)
- 359. *Lady Jane*, serialized in *Good Words*, Jan. to June 1882.
- 360. American ed. of *Lady Jane*. 1 vol. NY: George Munro, 1882. (Seaside Library, vol. 65, no. 1319.)
- 361. Another American ed. 1 vol. Harper, 1882. (Franklin Square Library, no. 259.)
- 362. First British ed. of the two stories (*Lady Jane* being retitled *The Duke's Daughter*). *The Duke's Daughter*; / and / *The Fugitives* / By / Mrs Oliphant. (Epigraph facing title page: "Lady, you come hither to be married to this count?" / "I do."—*Much Ado About Nothing*.) // (Dedicated to A.W. Kinglake.) 3 vols. Edinburgh and London: William Blackwood & Sons, Mar. 1890.
On the spine of all three volumes only *The Duke's Daughter*.

And the epigraph, though relevant only to *The Duke's Daughter*, faces the title page of all three volumes.

- 363. Tauchnitz ed. 1 vol for each story. 1890.
- 364. German translation. *Die Herzogstochter*, translated by F. Mangold. Stuttgart: J. Engelhorn, 1894. (Engelhorn's allgemeine romanbibliothek 10 Jahrg, bd. 15.) (NU Cat. Not known whether *The Fugitives* was also translated.)

In Trust

- 365. Serialized in *Fraser's Magazine*, Feb. 1881 to Jan. 1882.
- 366. This serial repeated in *Littell's Living Age*, 6 Aug. to 29 Oct. 1881, clearly using advance sheets in later instalments.
- 367. First American ed. 1 vol. NY: George Munro, 1881. (Seaside Library, vol. 51, no. 1049.)
- 368. First British ed. *In Trust / The Story of a Lady and Her Lover / By / M.O.W. Oliphant / Author of The Chronicles of Carlingford etc. // 3 vols.* London: Longmans, Green, Jan. 1882. (This edition was priced at 12s, instead of the usual 31s 6d for a three-volume novel, in order to win a larger public for Mrs Oliphant.)
- 369. Tauchnitz ed. 2 vols. 1882.
- 370. New ed. 1 vol. Longmans, July 1882. (Edition published at five different prices. E Cat.)
- 371. Reprint of 370. 1 vol. Longmans, 1883.
- 372. New ed. 1 vol. Longmans, May 1885. (Modern Novel Library.)
- 373. New ed. 1 vol. Longmans, Sept. 1885. (Modern Novel Library.)
- 374. Cheap ed. 1 vol. Longmans, June 1887.
- 375. Cheap ed. 1 vol. Longmans, Nov. 1887.
- 376. New ed. 1 vol. Longmans, July 1892.
- 377. New ed. 1 vol. Longmans, Dec. 1893. (368, 370, 372-7: Archives.)

- 178. New ed. 1 vol. Longmans, 1894.

Harry Joscelyn

- 179. First ed. *Harry Joscelyn / By / Mrs Oliphant / Author of / The Chronicles of Carlingford / &c, &c. // 3 vols.* London: Hurst and Blackett, 1881.
- 180. American ed. 1 vol. Harper, 1881. (Franklin Square Library, no. 183.)
- 181. Another American ed. 1 vol. NY: George Munro, 1881. (Seaside Library, vol. 48, no. 1004.)
- 182. Tauchnitz ed. 2 vols. 1881.
- 183. New ed. 1 vol. London: Spencer Blackett, successors to John and Robert Maxwell, 1887. (Standard Library.) Frontispiece. (John and Robert Maxwell are named on the title page, but Spencer Blackett on the spine. This was the exact year that one firm took over from the other.)
- 184. New ed. 1 vol. London: Griffith, Farran, n.d. (1893). (Standard Library of Fiction. Griffith, Farran & Co. seem to have had the same list of books in their Standard Library as Spencer Blackett.)
- 185. New ed. 1 vol. Spencer Blackett, 1898.
- 186. New ed. 1 vol. London: Richard Edward King, n.d. (1900s?). Cf. items 241 and 525. (In Sun-Dial Library: E Cat.)

The Ladies Lindores

- 187. Serialized in *Blackwood's Magazine*, Apr. 1882 to May 1883.
- 188. First British ed. *The / Ladies Lindores / By / Mrs Oliphant.* (Epigraph facing title page: "Two of the sweet'st companions in the world: / —*Cymbeline*.) // 3 vols. Edinburgh and London: William Blackwood & Sons, 1883.
- 189. American ed. 1 vol. Harper, 1883.
- 190. Another American ed. 1 vol. NY: J.W. Lovell, 1883. (Lovell's Library, vol. 3, no. 124.)
- 191. Another American ed. 1 vol. NY: George Munro, 1883. (Seaside

Library, vol. 81, no. 1647.)

392. Tauchnitz ed. 3 vols. 1884.

The Wizard's Son

393. Serialized in *Macmillan's Magazine*, Nov. 1882 to Mar. 1884.
394. First British ed. *The Wizard's Son / A Novel / By / Mrs Oliphant, / Author of The Curate in Charge, Young Musgrave etc. // 3 vols.* London: Macmillan & Co., 1884. Also Macmillan & Co. of NY. 1 vol.
395. American ed. 1 vol. NY: J.W. Lovell, n.d. (1884). (A Cat. NU Cat: 1883, which must be a mistake.) (Lovell's Library, vol. 6, no. 326.)
396. Another American ed. 1 vol. Harper, 1884. (Franklin Square Library, number not known.)
397. Tauchnitz ed. 3 vols. 1884.
398. New ed. 1 vol. Macmillan, 1884.
399. New ed. 1 vol. Macmillan, 1888. (Published at two prices.)
400. New ed. 1 vol. Macmillan, June 1894.

Sir Tom

401. Serialized in *Bolton Weekly Journal and District News* and in *Farnworth Weekly Journal and Observer* 20 Jan. to 14 July 1883; also in *The Nottinghamshire Guardian*, 26 Jan. to 20 July 1883, and in *The Weekly Mail* (Cardiff), 27 Jan. to 11 Aug. 1883. (Through the Tillotson Agency. See Introduction. Also serialized, probably in NY weekly as yet unidentified.) (*Sir Tom* is a sequel to *The Greatest Heiress in England*.)
402. American ed. 1 vol. Harper, 1883. (Franklin Square Library, no. 327.)
403. Another American ed. 1 vol. NY: J.W. Lovell, n.d. (1883). (Lovell's Library, vol. 4, no. 175.)
404. Another American ed. 1 vol. NY: George Munro, 1883. (The Seaside Library, vol. 84, no. 1703.)

405. First British ed. *Sir Tom / By / Mrs Oliphant / Author of The Wizard's Son, Hester etc. // 3 vols.* London: Macmillan, Sept. 1884.

406. New ed. 1 vol. Macmillan, 1884.

407. New ed. 1 vol. Macmillan, 1885. (LL Cat. Probably a simple reprint of item 406. Wolff calls this the "first one-volume edition".)

408. New ed. 1 vol. Macmillan, 1889. (Published at two prices.)

409. New ed. 1 vol. Macmillan, Apr. 1893.

Hester

410. First ed. *Hester / A Story of Contemporary Life / By / Mrs Oliphant / "A Springy motion in her gait, / A rising step, did indicate / Of pride and joy no common rate / That flush'd her spirit: / I know not by what name beside / I shall it call; if 'twas not pride, / It was a joy to that allied / She did inherit. / ***** / She was trained in Nature's school, / Nature had blest her. / A waking eye, a prying mind, / A heart that stirs, is hard to bind; / A hawk's keen sight ye cannot blind, / Ye could not Hester." / CHARLES LAMB. // 3 vols.* London: Macmillan & Co., 1883. Also published by Macmillan & Co. of NY. 1 vol.

411. New ed. 1 vol. Macmillan, 1883.

412. Reprint of 411. Macmillan, 1884.

413. American ed. 1 vol. Harper, 1884. (Franklin Square Library, no. 359.)

414. Tauchnitz ed. 3 vols. 1884.

415. New ed. 1 vol. Macmillan, 1888.

416. Reprint of 415. Macmillan, Dec. 1891.

417. New ed. 1 vol. London: Virago Press, Aug. 1984. (Offset from Macmillan 1884 edn. Preface by Jennifer Uglow.)

It Was a Lover and His Lass

418. First ed. *It Was a Lover and His Lass.* / By / Mrs Oliphant, / Author of / Mrs Margaret Maitland, Agnes, / Adam Graeme of Mossgray / etc.etc. / "Truly, young gentlemen...there was no great matter in the ditty." / *As You Like It* // 3 vols. London: Hurst and Blackett, 1883.
419. New ed.—or reprint. 3 vols. Hurst and Blackett, 1883.
420. First American ed. 1 vol. Harper, 1883. (Franklin Square Library, no. 294.)
421. Tauchnitz ed. 3 vols. 1883.
422. New ed. 1 vol. Hurst and Blackett, n.d. (1884). (Standard Library LIII.)
423. Cheaper ed. 1 vol. Hurst and Blackett, July 1897.
424. New ed. 1 vol. Hurst and Blackett, Apr. 1904.
425. New ed. 1 vol. Hurst and Blackett's Sevenpenny Copyright Novels, n.d. (Oct. 1911). Abridged. Frontispiece.
426. New ed. 1 vol. Hurst and Blackett, 1951. (New Series of Cheap Reprints.) Unabridged text.

Madam

427. Serialized in *Longman's Magazine*, Jan. 1884 to Jan. 1885.
428. First American ed. 1 vol. Harper, 1884. (Franklin Square Library, no. 435.)
429. First British ed. *Madam* / By / Mrs Oliphant / Author of *In Trust* etc.// 3 vols. London: Longmans, Green & Co., 1885. (In fact published 30 Dec. 1884.)
430. Simultaneously included in *Modern Novel Library* (for export only?) 3 vols? Longmans, 1885.
431. New ed. 1 vol. Longmans, Feb. 1885.
432. New American ed. 1 vol. NY: George Munro, 1885. (Seaside Library, pocket ed. no. 345.)

433. Cheap ed. 1 vol. Longmans, June 1887.

434. Cheap ed. 1 vol. Longmans, Sept. 1887.

435. New ed. 1 vol. Longmans, Nov. 1891.

436. New ed.—or reprint of 435. 1 vol. Longmans, 1892.

437. New ed. 1 vol. Longmans, Apr. 1894.

(Illusd 429, 430, 431, 433-435, 437: Archives.)

438. Dramatized version by Mrs G.W. Steevens (formerly Mrs Christina Rogers). Included in *A Motley Crew*. 1 vol. London: Grant Richards, 1901.

The Prodigals and Their Inheritance

439. Published in *Good Cheer*, the Christmas number of *Good Words*, 1884.
440. First American ed. NY: George Munro, n.d. (1885). (The Seaside Library, no. 1919; and pocket ed., no. 321.)
441. First British ed. *The Prodigals / and Their Inheritance* / By Mrs Oliphant / Author of / *Chronicles of Carlingford*, *The Wizard's Son* / etc.etc. // (On spine *The Prodigals* only.) 2 vols. London: Methuen, Apr. 1894. (This may originally have been intended as one volume, since both the chapter numbers and the page numbers run consecutively from Volume I to Volume II.)
442. New ed. 1 vol. Methuen, Oct. 1894. (E Cat) (Probably a simple reprint of 441, bound in one volume.)
443. Cheaper issue. 1 vol. Methuen, Feb. 1905.
444. Cheaper ed. 1 vol. Methuen, Mar. 1906.

A Country Gentleman and His Family

445. Serialized as *A Country Gentleman* in *Atlantic Monthly* (Boston, Mass.), Jan. 1885 to Feb. 1886.
446. First ed. *A Country Gentleman / and His Family* / By / Mrs Oliphant, / Author of *The Wizard's Son*, *Hester* etc. // 3 vols. London: Macmillan & Co., 1886. Also published by

Macmillan & Co. of NY. 1 vol. (1886: A Cat; 1887: NU Cat—no doubt a reprint.)

- 447. American ed. 1 vol. Harper, 1886. (Franklin Square Library, no. 507.)
 - 448. Another American ed. 1 vol. NY: J.W. Lovell, 1886. (Lovell's Library, vol. 14, no. 717.)
 - 449. Another American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed., no. 717.)
- (These three American eds. all titled *A Country Gentleman*.)
- 450. Tauchnitz ed. 1 vol. 1886.
 - 451. New ed. 1 vol. Macmillan, 1887.
 - 452. New ed. 1 vol. Macmillan, 1898. (Published at two prices.)
 - 453. New ed. 1 vol. Macmillan, May 1894.

A House Divided Against Itself

- 454. Serialized in *Chambers's Journal*, 3 Jan. to 5 Dec. 1885. (*A House Divided* is a sequel to *A Country Gentleman*; and it is noteworthy that they were serialized concurrently—on opposite sides of the Atlantic.)
- 455. First ed. *A House / Divided Against Itself / By / Mrs Oliphant //* 3 vols. Edinburgh and London: William Blackwood & Sons, 1886.
- 456. American ed. 1 vol. Harper, 1886. (Franklin Square Library, no. 511.)
- 457. Another American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed. no. 703.)

Oliver's Bride

- 458. Serialized in *Bolton Weekly Journal and District News*, 18 Apr. to 9 May 1885; in *Glasgow Weekly Mail*, 6 to 27 June 1885; and in *Carlisle Express and Examiner*, 7 to 28 Nov. 1885. Through the Tillotson Agency. This serial was republished years later, in *Darlington and Stockton Times*, 10 to 31 Oct. 1891, although MOWO had previously rewritten it. See item 461.

- 459. Another American ed. 1 vol. NY: George Munro, 1885. (With "Mrs Smith of Longmans" by Rhoda Broughton and "A Mere Interlude" by Thomas Hardy, both of which had been serialized in 1885 by the Tillotson Agency.)

- 460. Another American ed. 1 vol. NY: J.W. Lovell, 1885. (Lovell's Library, vol. 12, no. 602.)
- 461. First British ed. *Oliver's Bride: / A True Story / By / Mrs Oliphant, / Author of / The Chronicles of Carlingford &c. &c. //* 1 vol. London: Ward and Downey, Feb. 1886. Revised and enlarged from eight chapters to nine.
- 462. New ed. 1 vol. Ward and Downey, Apr. 1895.
- 463. New ed. 1 vol. Ward and Downey, June 1895.
- 464. New ed. 1 vol. London: Standard Library Company, n.d. (c. 1900). (ULL)

Effie Ogilvie

- 465. Serialized in *The Scottish Church*, June 1885 to May 1886.
- 466. First ed. *Effie Ogilvie / The Story of a Young Girl / By Mrs Oliphant / Author of Chronicles of Carlingford etc. //* 2 vols. Glasgow: James Maclehose and Sons, 1886. Also published by Macmillan & Son of NY, presumably in 1 vol. (And by Macmillan & Son of London?)
- 467. American ed. 1 vol. Harper, 1886. (Harper's Handy Series, no. 82.)
- 468. Another American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed., no. 827.)
- 469. New ed. 1 vol. Maclehose, 1888. (E Cat: Macmillan & Co.)

A Poor Gentleman

- 470. Serialized in *The Leisure Hour*, Jan. to Dec. 1886.
- 471. First American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed., no. 902.)
- 472. New American ed. 1 vol. NY: J.W. Lovell, 1887. (Lovell's Library,

vol. 19, no. 295.)

473. Another new American ed. 1 vol. NY: N.L. Munro, 1887.
474. First British ed. *A Poor Gentleman*. / By / Mrs Oliphant / Author of / *It Was a Lover and His Lass*, *The Laird of Norlaw*, / *Agnes*, *Adam Graeme of Mossgray*, etc. // 3 vols. London: Hurst and Blackett, 1889.

The Son of His Father

475. Serialized in *Bolton Weekly Journal and District News*, 17 Apr. to 23 Oct. 1886; and in *Farnworth Weekly Journal and Observer*, *Leigh Journal and Times*, *Tyldesley Weekly Journal and Atherton Times*, *Eccles and Patricroft Journal*, and *Fendlebury and Swinton Journal*, 17 (or 16) Apr. to 30 (or 29) Oct. 1886. (These are the six Tillotson newspapers, the first two printed on Saturdays, the other four on Fridays.) Also serialized in *The Weekly Irish Times* (Dublin), 24 Apr. to 23 Oct. 1886.
476. American ed. 1 vol. Harper, 1886. (Franklin Square Library, no. 554.)
477. Another American ed. 1 vol. NY: J.W. Lovell, 1886. (Lovell's Library, vol. 17, no. 381.)
478. Another American ed. 1 vol. NY: George Munro, 1886. (Seaside Library, Pocket ed., no. 880.)
479. First British ed. *The Son of His Father* / By / Mrs Oliphant / Author of / *It was a Lover and His Lass*, *Agnes*, / *The Laird of Norlaw* / etc.etc. // 3 vols. London: Hurst and Blackett, 1887.
480. New ed. 1 vol. London: Spencer Blackett, 1888.
481. New ed. 1 vol. Spencer Blackett, n.d. (1889).
482. New ed. 1 vol. London: Griffith Farran, n.d. (c. 1893). (Popular Two Shilling Novels. Also published at a slightly higher price. It seems that Spencer Blackett and Griffith Farran shared the same list of books.)
483. New ed. 1 vol. London: Simpkin, Marshall, Hamilton, Kent, July 1897. (E Cat)

The Second Son

484. Serialized in *Atlantic Monthly* (Boston, Mass.), Jan. 1887 to Feb. 1888.
485. First British ed. *The / Second Son* / By / Mrs Oliphant, / Author of *The Wizard's Son*, *Hester* etc. // 3 vols. London: Macmillan & Co., Jan. 1888. (On the half-title under Mrs Oliphant's name appears that of T.B. Aldrich. Aldrich was the editor of *Atlantic Monthly* and had made no more than a few alterations in the text.)
486. First American ed. 1 vol. Boston and NY: Houghton, Mifflin, 1888. (Aldrich named as co-author.)
487. New ed. 1 vol. Macmillan, Apr. 1888.
488. New ed. 1 vol. Macmillan, May 1894.

Joyce

489. Serialized in *Blackwood's Magazine*, May 1887 to Apr. 1888.
490. First ed. *Joyce* / By / Mrs Oliphant, / Author of *The Second Son*, *A Country Gentleman*, / *The Wizard's Son* etc. // 3 vols. London: Macmillan & Co., 1888.
491. First American ed. 1 vol. Harper, 1888.
492. New ed. 1 vol. Macmillan, 1889.
493. Reprint of 492. 1 vol. Macmillan, 1891.

Cousin Mary

494. First ed. *Cousin Mary* / By / Mrs Oliphant, / Author of *Chronicles of Carlingford* etc. // 1 vol. London: S.W. Partridge & Co., n.d. (1888). Illustrated.
495. New ed. 1 vol. Partridge, 1890. Illustrated. (Published at two prices.)
496. Reprint of 495. Partridge, 1892.
497. New ed. 1 vol. Partridge, n.d. (1896).

The Ways of Life

498. *Mr Sandford*, serialized in the *Cornhill Magazine*, Apr., May 1888.
499. *The Strange Story of Mr Robert Dalzell*, serialized in the *Cornhill Magazine*, Jan. to Mar. 1892.
500. First ed. *The Ways of Life / Two Stories / By / Mrs Oliphant / "We have wrought no new deliverance in the earth." // 1 vol.* London: Smith, Elder & Co., May 1897. (A Preface, "On the Ebb Tide", and the two stories, items 498 and 499, the second retitled *The Wonderful History of Mr Robert Dalzell*.)
501. American ed. 1 vol. NY: G.P. Putnam's Sons, 1897. (Hudson Library, no. 22.)
502. Tauchnitz ed. 1 vol. 1897.
503. New ed. 1 vol. Smith, Elder, July 1898. (E Cat: August.)
504. Cheaper ed. 1 vol. John Murray, July 1919. (E Cat: August.) (Murray's Two-Shilling Library.)

Lady Car

505. Serialized in *Longman's Magazine*, Mar. to July 1889. (*Lady Car* is a sequel to *The Ladies Lindores*.)
506. First ed. *Lady Car / The Sequel of a Life / By / Mrs Oliphant / Author of Chronicles of Carlingford etc. // 1 vol.* London: Longmans, Green & Co., June 1889.
507. American ed. 1 vol. Harper, 1889. (Franklin Square Library, no. 657.)
508. New ed. 1 vol. Longmans, Aug. 1889.
509. New ed. 1 vol. Longmans, Dec. 1889.
510. New ed. 1 vol. Longmans, 1890. (Roy Lib. Reprint of 509?)
511. New ed. 1 vol. Longmans, Feb. 1891. (E Cat) (Items 506, 508, 509: Archives.)

Kirsteen

512. Serialized in *Macmillan's Magazine*, Aug. 1889 to Aug. 1890.
513. First ed. *Kirsteen / The Story of a Scotch Family / Seventy Years Ago / By / Mrs Oliphant. // Dedicated to Christine Rogerson. (cf. item 438.) 3 vols.* London: Macmillan & Co., Sept. 1890.
514. First American ed. 1 vol. Harper, 1890. (Franklin Square Library, no. 603.)
515. Reprint of 513. 3 vols. Macmillan, Dec. 1890.
516. New ed. 1 vol. Macmillan, Mar. 1891.
517. Tauchnitz ed. 2 vols. 1891.
518. Reprint of 516. 1 vol. Macmillan, Oct. 1891, also 1895.
519. Cheaper ed. 1 vol. Macmillan, Sept. 1898.
520. New ed. 1 vol. Macmillan, Feb. 1900. (Two Shilling Library.)

The Mystery of Mrs Blencarrow

521. Serialized in *Manchester Weekly Times*, *Birmingham Weekly Post*, *Yorkshire Weekly Post* and *Carlisle Express and Examiner*, 30 Nov. to 28 Dec. 1889; and in *The Weekly Mail* (Cardiff), 7 Dec. 1889 to 4 Jan. 1890.
522. First ed. *The Mystery / of / Mrs Blencarrow / By / Mrs Oliphant / Author of The Chronicles of Carlingford, Harry Joscelyn, / The Son of His Father, Sir Tom etc. // 1 vol.* London: Spencer Blackett, n.d. (late 1889 or early 1890. BL datestamp, 15 Jan. 1890. Ad supp included dated Sept. 1889.)
523. New ed.—or more probably simply reprint of 522. 1 vol. Spencer Blackett, July 1890. (E Cat)
524. American ed. 1 vol. Chicago: Donohue, Benneberry, 1894.
525. New ed. 1 vol. London: Richard Edward King & Co., n.d. (1900s?) (Included in both the British Empire Library and the Sun-Dial Library: E Cat.)

Sons and Daughters

526. Serialized in *Blackwood's Magazine*, Mar. and Apr. 1890.
527. First ed. *Sons and Daughters / A Novel / By / Mrs Oliphant.* // 1 vol. Edinburgh and London: William Blackwood & Sons, Oct. 1890.
528. New ed. 1 vol. Blackwood, 1891.

The Railway Man and his Children

529. Serialized in *The Sun (The Sun Magazine on wrappers)* of Paisley (with a London office), Oct. 1890 to Sept. 1891.
530. First ed. *The Railway Man / and / his Children / By / Mrs Oliphant / Author of Hester, etc.* // 3 vols. London: Macmillan & Co., Dec. 1891.
531. American ed. 1 vol. NY: P.M. Buckles & Co., 1891.
532. Another American ed. 1 vol. NY: J.W. Lovell, n.d. (1891). (Lovell's International Series, no. 177.)
533. New ed. 1 vol. Macmillan, 1892.
534. German ed. 2 vols. Leipzig: Heinemann and Balestier, 1892. (The English Library, nos. 77 and 78.) (NU Cat)

The Heir Presumptive and the Heir Apparent

535. Serialized concurrently in *Birmingham Weekly Post*, *Newcastle Weekly Chronicle*, *Yorkshire Weekly Post* and *Hereford Times*, 18 Oct. 1890 to 11 Apr. 1891; and in *Newport and Market Drayton Advertiser*, 25 Oct. 1890 to 2 May 1891. (Through the Tillotson Agency. Also presumably in a NY weekly.)
536. American ed. 1 vol. "Authorized edition." NY: J.W. Lovell, 1891. (Lovell's International Series, no. 156.)
537. First British ed. *The Heir Presumptive / and / The Heir Apparent / By / Mrs Oliphant, / Author of For Love and Life, A Country Gentleman etc.etc.* // 3 vols. London: Macmillan & Co., 1892.
538. Tauchnitz ed. 2 vols. 1892.

1890. New ed. 1 vol. Macmillan, 1893.

Lady William

540. Serialized in *Lady's Pictorial*, 3 Jan. to 27 June 1891.
541. First ed. *Lady William / By / Mrs Oliphant.* // 3 vols. London: Macmillan, Jan. 1893. Also published by Macmillan & Co., NY, presumably in 1 vol.
542. New ed. 1 vol. Macmillan, June 1894.
543. Edition in Macmillan's Colonial Library. 1 vol. 1894.

The Marriage of Elinor

544. Serialized in *Good Words*, Jan. to Dec. 1891.
545. American ed. 1 vol. NY: US Book Company, Successors to J.W. Lovell, 1891.
546. First British ed. *The Marriage of Elinor / By / Mrs Oliphant.* // 1 vols. London: Macmillan & Co., Mar. 1892.
547. German ed. 2 vols. Leipzig: Heinemann and Balestier, 1892. (The English Library, nos. 95, 96.) (NU Cat)
548. New ed. 1 vol. Macmillan, Oct. 1892.
549. New ed. (Reprint of 548?) 1 vol. Macmillan, Nov. 1892.

Janet

550. First ed. *Janet / By / Mrs Oliphant / Author of / It was a Lover and his Lass, The Laird of Norlaw, / Agnes, Adam Graeme of Mossgray etc.* // 3 vols. London: Hurst and Blackett, Feb. 1891.
551. New ed. 1 vol. Hurst and Blackett, 1893.
552. American ed. Title: *The Story of a Governess.* 1 vol. NY: R.F. Fenno, 1895.
553. New ed. 1 vol. Hurst and Blackett, n.d. (1911 or 1912). (Sevenpenny Copyright Library.) Frontispiece. Abridged.

The Cuckoo in the Nest

554. Serialized in *The Victorian Magazine*, Dec. 1891 to Nov. 1892. (This magazine lasted just one year and then amalgamated with *Atalanta*.)
555. First ed. *The Cuckoo / in the Nest / A Novel / In Three Vols /* By / Mrs Oliphant. // 3 vols. London: Hutchinson & Co., Sept. 1892.
556. Three subsequent "editions", called Second, Third and Fourth. 3 vols. Hutchinson, Oct. 1892, early Nov. 1892, late Nov. 1892. These are not worth recording separately, as they must be simple reprints, impressions not editions. Copies of the "First" and "Second" are known to have survived in private collections (Wolff records what may be the First Edition); but details of the title page in 555 have been taken from the "Fourth" edition and compared with the "Third". Copies of the "Fourth" are at BL, BoL, CUL and NLS, and NLS also possesses a copy of the "Third" (formerly, it seems, the property of MOWO).
557. American ed. 1 vol. NY and Chicago: US Book Company, 1892.
558. German ed. 2 vols. Leipzig: Heinemann and Balestier, 1892. (The English Library, nos. 156-7.)
559. "Fifth Edition". 1 vol. Hutchinson, Feb. 1893. Illustrated by G.H. Edwards.
560. "Sixth and Popular Edition". 1 vol. Hutchinson, 1894. Illustrated.
561. Cheap ed. 1 vol. Hutchinson, Mar. 1901.
562. New ed. 1 vol. London: Hurst and Blackett, n.d. (1900s?). (A most peculiar edition, slightly abridged and with entirely new paragraphing. SJWL.)
563. New ed. 1 vol. Hurst and Blackett, May 1910. Reprinted 1912. (Sevenpenny Copyright Library.) Abridged. Frontispiece.
564. New ed. 1 vol. Hurst and Blackett, Nov. 1934. (E Cat)

Diana Trelawny

565. Serialized in *Blackwood's Magazine*, Feb. to July 1892, as *Diana: The History of a Great Mistake*.

566. First ed. *Diana Trelawny / The History of a Great Mistake /* By Mrs Oliphant. // 2 vols. Edinburgh and London: William Blackwood & Sons, July 1892. (The title on the spine and on running title simply *Diana*.)
567. American ed. 1 vol. Title: *Diana: The History of a Great Mistake*. NY and Chicago: US Book Company, 1892.
568. German ed. 1 vol. Leipzig: Heinemann and Balestier, 1893. (The English Library, no. 168.)

The Sorceress

569. Serialized in *The Gentlewoman*, 2 July 1892 to 7 Jan. 1893, in *Newcastle Weekly Courant*, 2 July to 23 Dec. 1892, in *Bolton Weekly Journal and District News* and the other five Tillotson newspapers (see above, item 475), 10 (or 9) Sept. 1892 to 4 (or 3) Mar. 1893.
570. First ed. *The Sorceress. / A Novel /* By / Mrs Oliphant, / Author of / *The Chronicles of Carlingford, / The Cuckoo in the Nest / etc. etc.* // 3 vols. London: F.V. White & Co., Jan. 1893. (Printed by Tillotson & Son, Bolton.)
571. American ed. 1 vol. NY: J.A. Taylor & Co., 1893. (Broadway Series, no. 22.)
572. Traubnitz ed. 2 vols. 1893.
573. New ed. 1 vol. F.V. White, 1894.
574. New ed. 1 vol. London: Chatto and Windus, 1895.
575. New ed. 1 vol. Chatto, n.d. (1897). (Picadilly Novel Series. The 1895 edition may also have been in this series.)

A House in Bloomsbury

576. Serialized in *The Young Woman*, Oct. 1893 to Sept. 1894.
577. First ed. *A House in Bloomsbury / A Novel /* By / Mrs Oliphant // 2 vols. London: Hutchinson & Co., 1894. (There were apparently two reprints of this edition in 1894, called the "Second" and "Third" editions.)

578. American ed. 1 vol. NY: Dodd, Mead & Co., 1894.
 579. New ed. 1 vol. Hutchinson, 1895.
 580. New ed. 1 vol. Hutchinson, n.d. (1900s?).

Sir Robert's Fortune

581. Serialized in *Atalanta*, Oct. 1893 to Sept. 1894.
 582. American ed. Harper, 1894.
 583. First British ed. *Sir Robert's Fortune / The Story of a Scotch Moor / By / Mrs Oliphant / "This is a lonesome place for one like you" / WORDSWORTH. //* 1 vol. London: Methuen & Co., Apr. 1895.
 584. Tauchnitz ed. 2 vols. 1896.
 585. Cheap ed. 1 vol. Methuen, Mar. 1902. (Methuen's Sixpenny Library.) Abridged.
 586. New ed. 1 vol. Methuen, Apr. 1902. (E Cat)
 587. New ed. 1 vol. Methuen, May 1902. (E Cat)
 588. New ed. 1 vol. Methuen, June 1905. (E Cat)

Who Was Lost and Is Found

589. Serialized in *Blackwood's Magazine*, June to Nov. 1894.
 590. First ed. *Who Was Lost and Is Found / A Novel / By / Mrs Oliphant. //* 1 vol. Edinburgh and London: William Blackwood & Sons, Oct. 1894.
 591. American ed. 1 vol. Harper, 1895 (copyright 1894).
 592. New ed. 1 vol. Blackwood, 1898.

Two Strangers

593. First ed. *Two Strangers / By Mrs Oliphant. (Her signature appears above the title.) //* 1 vol. London: T. Fisher Unwin, Dec. 1894. (Autonym Library, no. 5.)

594. New ed. or reprint. 1 vol. Fisher Unwin, May 1895.
 595. American ed. 1 vol. NY: R.F. Fenno, 1895.

Old Mr Tredgold

596. Serialized in *Longman's Magazine*, June 1895 to May 1896. Title: *Old Mr Tredgold, A Story of Two Sisters.*
 597. American ed. 1 vol. NY: Longmans, Green & Co., 1895. Full title, as in 596.
 598. Colonial Library Edition, in advance of first ed. 1 vol. London: Longmans, Green, Feb. 1896. (Archives)
 599. First British ed. *Old Mr Tredgold / By / Mrs Oliphant / Author of In Trust, Madam etc. //* 1 vol. Longmans, Mar. 1896.
 600. New ed. 1 vol. Longmans, June 1896. (Archives)
 601. Tauchnitz ed. 2 vols. 1897. Subtitle omitted, as in item 599.
 602. New ed., or reprint of 600. 1 vol. Longmans, Mar. 1898. (E Cat)

The Unjust Steward

603. First ed. *The / Unjust Steward / or / The Minister's Debt / By / Mrs Oliphant. //* (Dedicated to MOWO's niece and adopted daughter Denny—Janet Wilson Oliphant.) 1 vol. London and Edinburgh: W. & R. Chambers, Oct. 1896.
 604. American ed. 1 vol. Philadelphia: J.B. Lippincott, 1896.
 605. New ed. 1 vol. Chambers, Sept. 1899. Illustrated by J. Fennimore.

11 STORIES OF THE SEEN AND THE UNSEEN

606. "A Christmas Tale", published in *Blackwood's Magazine*, Jan. 1857.
 607. Reprinted, slightly abridged, as "Witcherley Ways: A Christmas Tale", in *Tales From Blackwood*, Second Series, Vol X, no. XX. Edinburgh and London: William Blackwood & Sons, 1879.

608. "The Secret Chamber", published in *Blackwood's Magazine*, Dec. 1876.
609. Reprinted in *Tales From Blackwood*, Second Series, Vol. I, no. II. Edinburgh and London: William Blackwood & Sons, 1878.
610. Reprinted, abridged, in *Blackwood's Magazine*, Oct. 1967.
611. Reprinted, abridged, in *Scottish Tales of Magic and Mystery*, ed. Marion Lochhead (London and Edinburgh: Johnston and Bacon, 1978.)

A Beleaguered City

612. Published in *New Quarterly Magazine*, Jan. 1879.
613. First ed. *A / Beleaguered City / Being / A Narrative of Certain Recent Events in the / City of Semur, in the Department / of the Haute Bourgogne / A Story of the Seen and the Unseen / By / Mrs Oliphant / Author of Curate in Charge, Young Musgrave / etc. // (Dedicated to the author's "UNKNOWN FRIENDS".) 1 vol. London: Macmillan & Co., 1879. (Published 1879, but dated 1880.) Extended, including an extra chapter. However, it is likely that this is MOWO's original text, which the editor of *New Quarterly Magazine* had abridged.*
614. First American ed. 1 vol. NY: George Munro, 1879. (With *The Awakening* by Katherine S. Macquoid.)
615. New ed. 1 vol. Macmillan, 1881.
616. Reprinted. 1 vol. Macmillan, 1888. (NO Cat. The date 1888 is not included in publisher's lists. Possibly the date is a mistake for 1889, the next item.)
617. New ed. 1 vol. Macmillan, 1889.
618. New ed. 1 vol. Macmillan, 1892.
619. New ed. 1 vol. Macmillan, 1897.
620. New ed. 1 vol. Macmillan, 1900.
621. New ed. 1 vol. Macmillan's Sevenpenny Series, June 1910.
622. French translation: *La Ville Enchantée*. Translated by Henri Brémond. 1 vol. Paris: Emile Paul, 1911. (NLS). (This

translation was later republished by Bloud et Gay of Paris, 1925. (BN Cat.)

Revised 1 vol. Macmillan, 1913.

Revised title simply *A Beleaguered City*, omitting the elaboration of the earlier editions, which continued until at least 1900. 1 vol. Macmillan, Apr. 1930. (The Caravan Library.) (ULL)

Included in *Six Novels of the Supernatural*. 1 vol. NY: Viking Press, 1944.

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"The Open Door", published in *Fraser's Magazine*, Jan. 1880.

"The Open Door", published in *Blackwood's Magazine*, Jan. 1882. This story was subsequently collected in 1885, 1889 and 1902. See below, items 647, 654, 660. It has also been frequently anthologised in the twentieth century. See Appendix B.

A Little Pilgrim in the Unseen

623. "A Little Pilgrim in the Unseen", published in *Macmillan's Magazine*, May 1882.
624. "The Little Pilgrim Goes up Higher", published in *Macmillan's Magazine*, Sept. 1882.
625. These two collected as *A Little Pilgrim in the Unseen*. First ed. *A Little Pilgrim / in the Unseen / "Puro e disposto a salire alla stelle" / Purgatorio, Canto XXXIII. // (Dedicated: "In Memoriam E.C. 25th February 1882"—MOWO's neighbour Eleanor Clifford, "Aunt Nelly".) 1 vol. London: Macmillan & Co., Oct. 1882.*
626. American ed. 1 vol. Boston: Roberts Brothers, 1882.
627. Another American ed. 1 vol. NY: George Munro, 1882. (Seaside Library, vol. 73, no. 1449; with F. Anstey, "The Black Puddle".)
628. Reprints of the British ed. 1 vol. Macmillan & Co.—Dec. 2 and 20, 1882; Feb., Mar., June, Oct. 1883; 1884, 1885, 1887, 1888, 1889, 1891, 1893, 1895, 1897, 1898, 1899, 1901, 1903, 1905, 1907, 1909, 1910. (Information from 1910 ed., at BL.)

634. Later American ed. 1 vol. Boston: Little, Brown, n.d. (1889?). Includes also *The Land of Darkness* (see below, items 649-653) titled *Further Experiences of a Little Pilgrim*.

There were other American editions which cannot be recorded here. However, see below, item 654.

635. Tauchnitz ed. 1 vol. 1891.

636. Later British ed. 1 vol. Macmillan's Two Shilling Theological Library, 1920. (NU Cat)

The Lady's Walk

637. Serialized in *Longman's Magazine*, Dec. 1882, Jan. 1883.
638. First American ed. 1 vol. NY: George Munro, 1883. (Seaside Library, vol. 84, no. 1697.)
639. First British ed. *The / Lady's Walk / By / Mrs Oliphant //* 1 vol. London: Methuen & Co., Sept. 1897. Revised and expanded. (Also included is the short story "The Ship's Doctor"—see below, item 672.)
640. New ed. 1 vol. Methuen, 1898.
641. New ed. 1 vol. Methuen, Oct. 1900. (The Novalist XIX.)
642. Cheap issue. 1 vol. Methuen, May 1905.

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643. "Old Lady Mary", published in *Blackwood's Magazine*, Jan. 1884.
644. American ed. of "Old Lady Mary". 1 vol. Boston: Roberts Brothers, 1884.
645. Another American ed. 1 vol. NY: J.W. Lovell, n.d. (1884).
This story was subsequently collected in 1885, 1889 and 1902. See below, items 647, 654, 660.
646. "The Portrait", published in *Blackwood's Magazine*, Jan. 1885.
This story was subsequently collected in 1889 and 1902. See below, items 654, 660.

647. *Experiences / of the / Seen and Unseen / The Open Door / Old Lady Mary //* 1 vol. Edinburgh and London: William Blackwood & Sons, 1885. (Collects items 627 and 643.)

648. Cheap ed. of *Two Stories*. 1 vol. Blackwood, July 1890.

The Land of Darkness

649. "The Little Pilgrim in the Seen and Unseen", published in *The Scottish Church*, July 1885.
650. "The Land of Darkness", published in *Blackwood's Magazine*, Jan. 1887.
651. "The Dark Mountains", published in *Blackwood's Magazine*, Nov. 1888.
652. These three collected (in the order 650, 649, 651) as: *The / Land of Darkness / Along with Some / Further Chapters in the Experiences / of / The Little Pilgrim. //* 1 vol. London: Macmillan & Co., 1888. Also published by Macmillan & Co. of NY.
653. Reprinted in 1888? (Wolff: volume slightly smaller.)
Published with *The Little Pilgrim* by Little, Brown of Boston (1889?). See above, item 634. See also item 654.

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654. *Experiences of the Seen and Unseen*, American version. 1 vol. Boston: Roberts Brothers, 1889. (Collects items 627, 643, 646, 628, 674, 649, 650, 651.) (There was a similar publication in 1900 by Little, Brown of Boston—described by Wolff as four publications bound as one.)
655. "A Visitor and His Opinions", published in *Blackwood's Magazine*, Apr. 1893.
656. "A Visitor and His Opinions", reprinted in *McClure's Magazine* (NY), Dec. 1893.
657. "Then, I'm" / *The Story of a Spirit in Prison* (Epigraph facing title page: "He that works me good with unmoved face, / Does it but half; he chills me while he aids,— / My benefactor,

not my Brother-man," / —COLERIDGE.) // 1 vol. Edinburgh and London: William Blackwood & Sons, Jan. 1895.

658. "The Library Window", published in *Blackwood's Magazine*, Jan. 1896.

This story was subsequently collected in 1902. See below, item 660. It has also been anthologized in the twentieth century. See Appendix B.

659. "The Land of Suspense", published in *Blackwood's Magazine*, Jan. 1897.

660. *Stories of the / Seen and the Unseen / By / Mrs Oliphant.* // British version. 1 vol. Edinburgh and London: William Blackwood & Son, Sept. 1902. (Collects items 627, 643, 646, 658.)

III SHORTER FICTION, COLLECTED AND UNCOLLECTED

See also items 107, 108, 606, 608, 626, 627, 643, 646, 656, 658, 659.

661. "Annie Orme: How Annie Orme was Settled in Life, and What We Did to Help it on. By her Aunt, Miss Rachel Sinclair, Mantua-maker, Lasswade", serialized in *Sharpe's London Magazine*, Sept., Oct. 1852.

662. *John Rintoul; or, The Fragment of the Wreck*, serialized in *Blackwood's Magazine*, Mar., Apr. 1853.

663. *John Rintoul* published in *Tales From Blackwood*, First Series, Vol. XI, no. XXXII. Edinburgh and London: William Blackwood & Sons, 1850.

Afterwards published in *Katie Stewart and other Tales*, 1892. See above, item 37.

664. "Eben, a True Story", serialized in *The National Magazine*, Nov., Dec. 1857.

665. *Felicita*, serialized in *Blackwood's Magazine*, Aug., Sept. 1859.

666. *The Romance of Agostini*, serialized in *Blackwood's Magazine*, Sept. to Dec. 1860.

667. "Isabella's Chair", serialized in *St James's Magazine*, Oct., Nov. 1861.

668. *Mrs. Clifford's Marriage*, serialized in *Blackwood's Magazine*, Mar., Apr. 1861.

669. "A Heavy of a Voice", serialized in *Victoria Magazine*, Aug., Sept. 1861.

670. "Madam Saint-Ange", published in *Good Cheer*, the Christmas number of *Good Words*, 1867.

671. "My Neighbour Nelly", published in *Cornhill Magazine*, Feb. 1868. Afterwards collected in 1889. See below, item 714.

672. "The Ship's Doctor", published in *Good Words*, Apr. 1868. Afterwards published with *The Lady's Walk*, 1897. See above, item 639.

673. "Lady Denzil", published in *Cornhill Magazine*, Apr. 1868. Afterwards collected in 1889. See below, item 714.

674. "The Stockbroker at Dinglewood", published in *Cornhill Magazine*, Sept. 1868. Afterwards collected in 1889. See below, item 714.

675. "Mrs Merridew's Fortune", published in *Cornhill Magazine*, Sept. 1869. Afterwards collected in 1889. See below, item 714.

676. "Lady Isabella", serialized in *Cornhill Magazine*, Mar., Apr. 1871. Afterwards collected in 1889. See below, item 714.

677. "Marian, the Story of a Wild Irish Girl", serialized in *Scribner's Monthly* (NY), May, June 1871. (This story belongs to the *Neighbours on the Green* series appearing in *Cornhill Magazine*, afterwards collected in 1889. But it was not republished in that edition. Evidently in 1889 MOWO forgot that she had contributed the story to *Scribner's Monthly*.)

678. *The Two Mrs Scudamores*, serialized in *Scribner's Monthly* (NY), Nov., Dec. 1871, Jan. 1872; and in *Blackwood's Magazine*, Dec. 1871, Jan. 1872.

679. *The Two Mrs Scudamores* afterwards published in *Tales from Blackwood*, Second Series, Vol. VII, no. XIV. Edinburgh and London: William Blackwood, 1879.

680. "The Scientific Gentleman" serialized in *Cornhill Magazine*, Nov.,

- Dec. 1872. Afterwards collected in 1889. See below, item 714.
681. "A Visit to Albion", published in *Blackwood's Magazine*, Aug. 1873.
682. "A Railway Junction; or, The Romance of Ladybank", published in *Blackwood's Magazine*, Oct. 1873.
683. "A Railway Junction" afterwards published in *Tales From Blackwood*, Second Series, Vol. IV, no. VII, Edinburgh and London: William Blackwood, 1878.
Afterwards published in *Katie Stewart and other Tales*, 1892. See above, item 37.
684. "The Count's Daughters", published in *Good Cheer*, the Christmas number of *Good Words*, 1874.
685. "The Story of Anne Maturin", published in *Scribner's Monthly* (NY), Nov. 1875.
686. "The Lily and the Thorn", published in *Good Cheer*, the Christmas number of *Good Words*, 1877. Afterwards collected in May 1898. See below, item 720.
687. "The Barley Mow", published in *The Graphic*, Christmas 1877. Afterwards collected in 1889. See below, item 714.
688. "A Party of Travellers", serialized in *Good Words*, Mar., June, Oct. 1879.
689. "An Elderly Romance", published in *Cornhill Magazine*, Nov. 1879. Afterwards collected in 1889. See below, item 714.
690. "My Faithful Johnny", serialized in *Cornhill Magazine*, Nov., Dec. 1880. Afterwards collected in 1889. See below, item 714.
691. "That Little Cutty", published in *Home*, Christmas 1880. Afterwards collected in Sept. 1898. See below, item 723. (*Home* was owned and edited by Mrs J.H. Riddell. No copies appear to have survived. But MOWO refers to her contribution in letters to Lady Ritchie and Mrs Craik (A&L, p. 290). Neither the magazine nor the contribution is here named; but in a letter to William Blackwood dated 15 Feb. 1890 MOWO names both (NLS, Blackwood MSS, 4558, ff. 154-5).)
692. "Dr Barrère", published in *The English Illustrated Magazine*, Dec. 1884. Afterwards collected in Sept. 1898. See below, item 723.

693. "The Education and Fair Rosamond", serialized in *Cornhill Magazine*, Jan., Feb. 1886. Afterwards collected in May 1898. See below, item 720.
694. "An Autumnal Moment", published in *The New Amphion, Being the Book of the Edinburgh University Union Fancy Fair*. 1 vol. Edinburgh: Edinburgh University Press, 1886.
695. "The Story of an Anonymous Letter", serialized in *Court and Society Review*, 16 Nov. to 14 Dec. 1887. (*Court and Society Review* is the periodical of which MOWO's son Cyril F. Oliphant was part-owner. See Colby, pp. 217-8.)
696. "The Little Dirty Angel", published in *Windsor Comet and Bazaar News*, 6 Nov. 1888. (*Windsor Comet and Bazaar News* appears to have been a single-issue newspaper, printed at Eton largely as a joke. It had four pages, with advertisements on pages 1 and 4, but a single "news" item on page 2, and MOWO's story on page 3. No copies survive at BNL or the Central Reference Library of Windsor; but a copy was preserved among MOWO's papers and is now the property of NLS.)
697. "Mademoiselle", serialized in *Cornhill Magazine*, Nov., Dec. 1889. Afterwards collected in May 1889. See below, item 720.
698. "The Golden Rule", published in *Black and White*, 22 Aug. 1891. (Presumably through the Tillotson Agency. Cf. next item.)
699. "The Golden Rule" reprinted in *Newcastle Weekly Courant*, and in *Harrogate Telegraph and Sussex Chronicle*, 26 Dec. 1891.
700. "The Golden Rule" published in *Stories from Black and White*. 1 vol. London: Chapman and Hall, 1893.
701. "A Chance Encounter", published in *Black and White*, 12 Dec. 1891. (Presumably through the Tillotson Agency. Cf. next item.)
702. "A Chance Encounter" reprinted in *The Weekly Irish Times* (Dublin) 6 Aug. 1892.
703. "A Girl of the Period", published in *The English Illustrated Magazine*, Feb. 1892.
704. "Maisy's Brother", published in *Atlanta*, Oct. 1892.
705. "The Story of a Wedding Tour", published in a periodical as yet unidentified at some time between Apr. 1892 and Mar. 1894. It was afterwards collected in *A Widow's Tale*, May 1898.

(See below, item 720.) It was probably a story rejected in 1892 by *The English Illustrated Magazine* (letter of MOWO to Alexander Macmillan, 7 Apr., n.d. (1892), Macmillan MSS, BL Add Ms 54919 ff. 265-6). Its sequel "John" was published in Mar. 1894. (See below, item 709.) Thus "The Story of a Wedding Tour" must have been published between these two dates.

- 705. "Isabel Dysart", serialized in *Chambers's Journal*, 7 to 28 Jan. 1893. Afterwards collected in Sept. 1898. See below, item 723.
- 706. "The Member's Wife", serialized in *The National Observer*, 4, 11 Mar. 1893.
- 707. "A Widow's Tale", serialized in *Cornhill Magazine*, July to Sept. 1893. Afterwards collected in May 1893. See below, item 720.
- 708. "The Whirl of Youth", serialized in *The National Observer*, 7 to 2 Oct. 1893. Afterwards collected in May 1898. See below, item 720.
- 709. "John", published in *The Pall Mall Magazine*, Mar. 1894. Afterwards collected in May 1898. See below, item 720. ("John" is a sequel to "The Story of a Wedding Tour" and should not be confused with *John: A Love Story*, 1870. See above, items 194-8.)
- 710. "The Mysterious Bridegroom", published in *The Pall Mall Magazine*, Mar. 1895. (A sequel to "John".)
- 711. "A Maiden's Mind", published in *Atalanta*, Dec. 1895.
- 712. "The Heirs of Kellie, an Episode of Family History", published in *Blackwood's Magazine*, Mar. 1896. Afterwards collected in May 1898. See below, item 720.
- 713. "The Strange Adventures of John Percival", serialized in *Chambers's Journal*, 2 to 30 May 1896. Afterwards collected in May 1898. See below, item 720.

IV COLLECTIONS OF SHORTER FICTION

See also items 37, 647, 654, 660.

Neighbours on the Green

- 111 First ed. *Neighbours / on the Green / By / Mrs Oliphant / "Old Women's Tales".* (Dedicated to General George Chesney, the father of R.M. Hutton and other friends living on Englefield House—the Dinglefield Green of these stories.) // 1 vol. London: Macmillan & Co., Feb. 1889. Also published by Macmillan & Co. of NY. (Collects items 671, 673, 674, 675, 676, 680, 687, 689, 690—in the order 671, 673, 674, 680, 676, 689, 675, 687, 690.)
- 112 New ed. 1 vol. Macmillan, May 1889.
- 113 American ed. 1 vol. 1889.
- 114 New ed. 1 vol. Macmillan, 1891.
- 115 Cheap ed. 1 vol. Macmillan, July 1901.
- 116 New ed. 1 vol. Macmillan, 1904.

A Widow's Tale and Other Stories

- 117 First ed. *A Widow's Tale / and Other Stories / By / Mrs Oliphant / With an Introductory Note by / J.M. Barrie.* // 1 vol. Edinburgh and London: William Blackwood & Sons, May 1898. (Collects items 686, 693, 697, 704, 707, 708, 709, 712, 713—in the order 707, 693, 697, 686, 713, 704, 709, 708, 712.)
- 118 New ed. 1 vol. Blackwood, 1898.
- 119 American ed. 1 vol. NY: R.F. Penno, 1899.

That Little Cutty (and other stories)

- 120 First ed. *That Little Cutty / Dr Barrère / Isabel Dysart / By / Mrs Oliphant / Author of The Chronicles of Carlingford etc. etc.* // (On spine and front of book: *That Little Cutty / and Other Stories.*) London and NY: Macmillan & Co., Sept. 1898. (Collects items 691, 692, 705.)

V AUTOBIOGRAPHY AND LETTERS

724. First ed. *The Autobiography and / Letters of / Mrs M.O.W. Oliphant / Arranged and Edited by / Mrs Harry Coghili //* 1 vol. Edinburgh and London: William Blackwood & Sons, Apr. 1899.
Including List of Mrs Oliphant's Published Works, and Mrs Oliphant's Contributions to *Blackwood's Magazine*.
725. First American ed. 1 vol. NY: Dodd, Mead, 1899.
726. New ed. 1 vol. Blackwood, June 1899.
(Almost identical with first ed.)
727. New ed. 1 vol. Blackwood, Nov. 1899.
(Abridged and reduced in size. The list of MOWO's works and contributions to *Blackwood's Magazine* is omitted.)
728. New ed. 1 vol. Leicester: Leicester University Press, 1974.
(Victorian Library, introduction and notes by Mrs Q.D. Leavis. This edition is a photographic reproduction of the First Edition.)

APPENDIX A

EPIGRAPH TO YOUNG MUSGRAVE, 1877

This epigraph faces the title page:

"Tempting sacrifice: of thy worldly possessions give all, even to the spilling of thy goods; for thus teaches our Lord Christ, and our blessed master San Francesco. If a poor person, more poor than thou, would have thy habit, which it is not permitted by the rule of the order to give, let him take it from thee: so wilt thou do no wrong; but thy life, which is not thine, give not: it is but given to thee for God's service; thou canst not take it up, neither canst thou lay it down. This rule obey if thou wouldest be free from presumption. For our Lord Christ alone, whose life was His own, hath power and privilege to give it away."—Sermons, BR. Frati Giuseppe e Gaudete, dei Fratelli Minori.

APPENDIX B

ANTHOLOGIES CONTAINING "THE OPEN DOOR" AND "THE LIBRARY WINDOW"

"The Open Door" and "The Library Window" have appeared in the following anthologies in the twentieth century:

"The Open Door"

- Ghosts and Marvels* (The World's Classics CCLXXXIV), ed. V.H. Collins (Oxford University Press, 1924).
- Great Short Stories of Detection, Mystery and Horror, First Series*, ed. Dorothy L. Sayers (London: Victor Gollancz, 1928).
- Omnibus of Crime*, ed. Dorothy L. Sayers (NY: Harcourt, Brace, 1929). (Identical with previous item?)
- Scottish Short Stories* (London: Faber, 1932). Reprinted in 1942.
- A Century of Thrillers, From Poe to Arlen* (London: Daily Express Publications, 1934). Preface by James Agate.
- The Mystery Book*, ed. A. Douglas Thomson (London: Odhams Press, 1934).
- A Century of Horror Stories*, ed. Dennis Wheatley (London: Hutchinson, n.d. (1935)).
- The Gentlewomen of Evil*, ed. Peter Haining (NY: Taplinger Publishing Co., 1967).
- Hauntings*, ed. H. Mezzio, illus. Edward Gorey (NY: Doubleday, 1968).
- Classic Ghost Stories* (NY: Dover, 1975).
- The Penguin Book of Scottish Short Stories*, ed. Ian Murray (Harmondsworth: Penguin Books, 1983).
- The Penguin Book of Ghost Stories*, ed. J.A. Cuddon (Harmondsworth: Penguin Books, 1984).

Certain American anthologies of 1918 and the 1920s are excluded.

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"The Library Window"

- Great Short Stories of Detection, Mystery and Horror, Second Series*, ed. Dorothy L. Sayers (London: Victor Gollancz, 1931).
- Second Omnibus of Crime*, ed. Dorothy L. Sayers (NY: Coward-McCann, 1932). (Identical with previous item?)
- Fifty Years of Ghost Stories* (London: Hutchinson, n.d. (1930s?)).
- Les nouvelles livres, nouvelle série 128* (Paris: Librairie Arthème Fayard, Jan. 1957). (French translation by Marguerite Paguer: "La Fenêtre de la Bibliothèque". BL.)
- Scottish Short Stories 1800-1900* (The Scottish Library), ed. Douglas Hifford (London: Calder and Boyars, 1971).
- Witch in Blood*, ed. Dorothy Tomlinson (NY: Taplinger Publishing Co., 1971).

APPENDIX C

LITTELL'S LIVING AGE

Although it scarcely seemed necessary to list in the main bibliography all Mrs Oliphant's works reprinted in *Littell's Living Age* of Boston, it is nevertheless useful that the complete list should be seen in one sequence.

"Annie Orme", 20 Nov. 1852.

John Rintoul, 9 Apr., 14 May 1853.

Katie Stewart, 8 Jan. to 5 Feb. 1853.

The Quiet Heart, 22 Apr. to 10 June 1854.

Zaidee, 10 Feb. 1855 to 5 Jan. 1856.

The Athelings, 19 July 1856 to 11 July 1857.

"A Christmas Tale", 21 Feb. 1857.

"Eben", 26 Dec. 1857.

The Romance of Agostini, 13 Oct. 1860 to 9 Feb. 1861.

"The Executor", 22 June 1861.

"The Rector", 12 Oct. 1861.

The Doctor's Family, 16 Nov. 1861 to 1 Mar. 1862.

"Isabell Carr", 23 Nov., 21 Dec. 1861.

Salem Chapel, 15 Mar. to 13 Dec. 1862.

Mrs Clifford's Marriage, 28 Mar., 9 May 1863.

The Perpetual Curate, 27 June 1863 to 8 Oct. 1864.

A Son of the Soil, 9 Jan. 1864 to 6 May 1865.

Miss Marjoribanks, 11 Mar. 1865 to 12 May 1866.

Madonna Mary, 27 Jan. to 22 Dec. 1866.

Greenhorne, 16 Feb. 1867 to 29 Feb. 1868.

"My Delightful Nelly", 7 Mar. 1868.

"The Mrs. Brewster's Fortune", 9 Oct. 1869.

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The Story of Valentine and His Brother, 28 Feb. 1874 to 27 Mar. 1875.

A Rose in June, 18 Apr. to 5 Sept. 1874.

"The Count's Daughters", 30 Jan., 6 Feb. 1875.

The Curate in Charge, 13 Nov. 1875 to 19 Feb. 1876.

Carroll, 1 July 1876 to 1 Sept. 1877.

"The Musical Chamber", 6 Jan. 1877.

Within the Precincts, 12 Jan. 1878 to 8 Mar. 1879.

"An Admirable Romance", 13 Dec. 1879.

He that Will Not When He May, 1 Nov. 1879 to 7 Aug. 1880.

"The Husband", 14 Feb. 1880.

"My Faithful Johnny", 11 Dec. 1880 to 15 Jan. 1881.

In Pinet, 6 Aug. to 29 Oct. 1881.

"The Open Door", 4 Feb. 1882.

Early June, 18 Mar. to 30 June 1882.

"A Little Pilgrim in the Unseen", 27 May 1882.

"The Little Pilgrim Goes up Higher", 30 Sept. 1882.

The Ladies Lindores, 3 June 1882 to 2 June 1883.

The Lady's Walk, 20 Jan. 1883.

The Wizard's Son, 21 Apr. to 29 Dec. 1883.

"Old Lady Mary", 26 Jan., 2 Feb. 1884.

"The Portrait", 31 Jan. 1885.

A House Divided Against Itself, 31 Jan. 1885 to 3 Jan. 1886.

"Dr Barrère", 16 Jan. 1886.

"The Land of Darkness", 5, 12 Feb. 1887.

Mr Sandford, 9, 16 June 1888.

Sons and Daughters, 5 Apr. to 24 May 1890.

"A Visitor and His Opinions", 20 May 1893.

"The Library Window", 1 Feb. 1896.

"The Heirs of Kellie", 11, 18 Apr. 1896.

"The Land of Suspense", 13, 20 Feb. 1897.

APPENDIX D

NOVELS BY WILLIAM WILSON

These novels appear in the catalogues of the British Library under the name of MOWO's brother William Wilson. On stylistic evidence and on the evidence of letters in BL (Add Ms 46,616 ff. 26-40) and in NLS (Acc 544/4) three of these novels (*John Drayton*, *The Melvilles*, *Allieford*) are undoubtedly by MOWO, who allowed her brother to take the credit, and the financial proceeds, of them. A fourth novel, *Christian Melville*, was written by MOWO at the age of about sixteen (A&L, pp. 16-17) and also assigned to her brother in the 1850s. Accordingly these four novels appear in the main bibliography.

It may be that the first draft of *John Drayton* (1851) was written by William and that after he had abandoned it his sister totally rewrote it; in some ways it resembles later novels which are undoubtedly by Wilson (*A Good Time Coming*, *John Arnold*). There are themes of industrialism, poverty and trades unionism in common. Wilson's one gift as a novelist, it should be added, is for a form of social realism.

Her second attempt to make a novelist of herself was the autobiographical *Mathew Paxton*. This was followed by four other novels of little merit, although a second autobiographical novel, *Andrew Ramsay of Erral*, gives a striking picture of Mrs Oliphant as a girl.

Here follows a list of these five novels.

- (1) *Mathew Paxton*. / Edited / By the Author of *John Drayton*, *Allieford* / &c. &c. // 3 vols. London: Hurst and Blackett, 1854.
("Edited" no doubt means what it says. Mrs Oliphant evidently carefully revised the text of her brother's novel before sending it to the publishers.)
- (2) *A Good Time Coming*. / By / The Author of / *Mathew Paxton* // 3 vols. London: Hurst and Blackett, 1859.
- (3) *John Arnold*. / By / The Author of *Mathew Paxton* / &c. &c. // 3 vols. London: Hurst and Blackett, 1862.
- (4) *Andrew Ramsay of Erral*. / By / The Author of / *John Arnold*, *Mathew Paxton*. / &c. &c. // 3 vols. London: Hurst and Blackett, 1865.
- (5) *Roderick*. / By / The Author of / *John Arnold*, *Andrew Ramsay*. / &c. &c. // 3 vols. London: Hurst and Blackett, 1871.

(Vineta Colby considers that *Roderick* is not by Wilson, because it "is incredibly amateurish and crudely botched"—"William Wilson, Novelist", *Notes and Queries* 211 (October 1981), p. 66. It is true that it is a very incompetent novel. But the incompetence is not that of inexperience; it shows the final collapse of a very weak imagination. Stylistically it is undoubtedly by Wilson; the weaknesses of the book are those found in its predecessors. And its heroine is of the only kind that Wilson could manage, lively and teasing until subdued by love—possibly based on his sister. Such heroines appear in D2, D3 and D4 as well as in *Roderick*.)

APPENDIX E

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ADDENDA

VFRG 11. MARGARET OLIPHANT - John Stock Clarke

ADDENDA 2, AND CORRIGENDA - MAY 1990

1 NOVELS

53a (*Magdalen Hepburn*)

New ed. 1 vol. Glasgow: Grand Colosseum Warehouse Co., n.d. (1890s?).
(Identical in style with Chapman and Hall/Ward, Lock publications. Evidently the Grand Colosseum Warehouse was acting as a book club or lending library and printed its own name on what was otherwise a Chapman and Hall/Ward, Lock edition. See item 93, *Lucy Crofton*. No doubt the Warehouse published other MOWO novels as well, perhaps the whole Chapman and Hall/Ward, Lock series.)

132 (*Salem Chapel*)

This edition has been inspected subsequent to the compilation of the Bibliography. It is identical with the Nelson edition, item 133, including frontispiece. Ad supp of Nelson books included. Evidently John Leng was a subsidiary of Nelson. It might be that Nelson originally published the book in 1908, simultaneously with the Leng edition, and that the 1914 edition, item 133, was a reprint of this.
Cf. item 335a below.

335a (*The Primrose Path*)

New ed. 1 vol. Dundee and London: John Leng and Co., n.d. (1909?).
Information from back of a title page dated 1909. See above, item 132 Addendum.
(The date 1909 is suggested because Leng published *Salem Chapel* in 1908, and because the Nelson edition of *The Primrose Path*, item 335, was published in 1909 and may very well have been simultaneously published by Leng in Dundee. Cf. item 132 Addendum above.)

453a (*A Country Gentleman and His Family*)

New ed. 1 vol. London: "Success" Club Library, n.d. (1900s?).
This edition is printed by R. & R. Clark of Edinburgh, the printers of Macmillan books. It has the same number of pages as the Macmillan editions of *A Country Gentleman*. The "Success" Club Library was no doubt an early book club, who merely printed their name on what was in all other respects a Macmillan edition. They may very well have published other Oliphant novels.

520a (*Kirsteen*)

New ed. 1 vol. London: J.M. Dent, the Everyman Library, Oct. 1984. (With a preface by Merryn Williams.)

22

(*John Drayton*)
Includes a short preface.

33

(*Katie Stewart*)
Published Christmas 1852, but dated 1853.

55

(*Zaidee*)
Published December 1855, but dated 1856.

62

(*Christian Melville*)
Published December 1855, but dated 1856.

71

(*Orphans*)
E Cat is correct. Published November 1857, but dated 1858.

80

(*Agnes Hopetoun's Schools and Holidays*)
Published November 1858, but dated 1859.

94

(*The House on the Moor*)
E Cat is correct. Published December 1860, but dated 1861.

99

(*The Last of the Mortimers*)
Published December 1861, but dated 1862.

* * *

112

THE CHRONICLES OF CARLINGFORD
(*The Rector; and The Doctor's Family*)
Published June 1863, i.e. after *Salem Chapel* (item 124).

115a

A French adaptation of *The Doctor's Family*, included in *Sandra Belloni etc*, par E.D. Forgues (Paris: Hachette, 1866). (*La Famille du Docteur*, pp 286-355.)

127

No. 89 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.

127a

New ed. 1 vol. Oxford: OUP (The World's Classics), 1986.
Title: *The Doctor's Family and other Stories*. Preface and Notes by Merryn Williams. (Includes "The Executor", which thus appears in book form, in Britain, for the first time.)

127b

New ed. 1 vol. London: Virago Press, August 1986.
Preface by Penelope Fitzgerald.

124

(*Salem Chapel*)
Published January 20, 1863.

129a

New ed. 1 vol. Edinburgh: Blackwood (Blackwood's Standard Novels), 1881. Concurrent with the second series of *Tales from*

Blackwood. (Information from a secondhand book-dealer's catalogue.)

134 No. 58 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.

134a New ed. 1 vol. London: Virago Press, August 1986.
Preface by Penelope Fitzgerald.

(*The Perpetual Curate*)

142 No. 90 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.

142a New ed. 1 vol. London: Virago Press, February 1987.
Preface by Penelope Fitzgerald.

(*Miss Marforibanks*)

156 No. 91 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.

156a New ed. 1 vol. London: Virago Press, August 1988.
Preface by Penelope Fitzgerald.

* * *

(*The Minister's Wife*)

189a Reprint of item 189, 1915. (Information from a secondhand book-dealer's catalogue.)

(*The Curate in Charge*)

284a New ed. 1 vol. London: Alan Sutton, 1987.
Preface by Merryn Williams.

(*Phoebe Junior*)

295 No. 92 in *Novels of Faith and Doubt*, edited by Robert Lee Wolff.

295a New ed. 1 vol. London: Virago Press, March 1989.
Preface by Penelope Fitzgerald.

(*Oliver's Bride*)

458 Also serialized in the *Newcastle Weekly Chronicle*, 18 April to 9 May 1885, and in the *Nottinghamshire Guardian*, 24 April to 15 May 1885.

(*Cousin Mary*)

494 Previously serialized in *The Welcome*, January to August 1887.

(*The Heir Presumptive and the Heir Apparent*)

535 Also serialized in *London Society*, January to December 1891.

(*Janet*)

550 Previously serialized in *Lady's Pictorial*, 4 Jan to 28 June 1890, as *Janet, the Story of a Governess*. Preceded by a prologue, 'Janet' (not reprinted), Christmas 1889 (published 25 November). Thus *Janet* ought to precede *Lady William* (items 540-543).

†

(*Two Strangers*)

594 This was numbered 7 in the Aulonym Library. It is now clear that this was the first, and only, edition; and that the book was *not* published in December 1894 (item 593), as originally intended.

Two other volumes in the series had meanwhile been published, so that *Two Strangers* had to be renumbered 7.

II STORIES OF THE SEEN AND UNSEEN

(*A Besieged City*)

622 Preface by Maurice Barrès.

625 Preface by Edward Wagenknecht.

625a New ed. 1 vol. Oxford: OUP (The World's Classics), 1988.
Title: *A Besieged City and other Stories*. Preface and Notes by Merryn Williams. Also includes items 627, 643, 650, 658.

(*Stories of the Seen and Unseen*)

660a New selection, 1 vol. Edinburgh: Scottish Academic Press (Association for Scottish Literary Studies, no. 15), 1985.
Introduction by Margaret K. Gray.
Title: *Selected Short Stories of the Supernatural*. Collects items 608, 626, 643, 646, 650, 658. Item 626 ('Earthbound') thus appears in book form for the first time.

See also item 675a below.

III SHORTER FICTION, 'COLLECTED AND UNCOLLECTED

664a 'Three Days in the Highlands', published in *Blackwood's Magazine*, August 1861.

666a 'Among the Lochs', published in *Blackwood's Magazine*, October 1861. A sequel to 'Three Days in the Highlands'. Both of these are fictionalised travel articles.

667a 'A Boy of Fife', published in *Victoria Regia, a Miscellany of Prose and Verse*, ed. Adelaide A. Proctor (London: Emily Faithfull and Co., The Victoria Press, November 1861).

(*'Mrs Merridew's Fortune'*)

675a Included, along with 'The Library Window', in *The Other Voice, Scottish Women's Writing since 1808*, ed. Moira Burgess (Edinburgh: Polygon, 1987).

697a 'Elisabeth', published in *Lady's Pictorial*, Christmas number, 1890.

702a 'A Divided Pair', published as a four-page supplement to *The Illustrated London News*, 6 February 1892, with seven illustrations by E.F. Brewthall.

(*'A Story of a Wedding Tour'*)

704 The title is 'A Story ...', not 'The Story ...'. Serialized in *St James's Gazette*, 30 June to 3 July 1894; and in *St James's Budget*, 29 June and 6 July 1894. It was thus published after its sequel 'John'; and this item is consequently out of sequence. But it must have been written in 1892 or 1893.

V AUTOBIOGRAPHY AND LETTERS

- 729 New ed. 1 vol. Chicago: University of Chicago Press, 1988. Preface by Laurie Langbauer. This edition reprints the Autobiography and the Bibliography, as in items 724 and 726, but not the Letters. Title: *The Autobiography of Mrs Oliphant*.

APPENDIX B

The eleventh item should appear as *The New Penguin Book of Scottish Short Stories*.

Note Regrettably, certain American editions of recent years are excluded, not having been inspected by the compiler. But as is stated in the introduction (p. 21), the intention always was to include only selected American material.

Addenda and Corrigenda

ADDENDA 3 TO MARGARET OLIPHANT'S FICTION

Listed are all additions since Addenda 2 (1990) to VFRG XI, including new publications.

I Novels

The House on the Moor

- 98 [1912 ed.] The publisher is Hurst and Blackett, not Chapman and Hall.

Innocent

- 239a "New and cheaper edition". 1 vol. Sampson Low, 1888.

In Trust

- 365a Serialized by the title of *Left in Trust* in *The New York Tribune*, in weekly instalments from 6 Mar., 1881 to 31 Jul., 1881, mostly "from advance sheets", always either p. 3 or p. 4. Cf item 366.

II Stories of the Seen and Unseen

"The Secret Chamber"

- 611a Reprinted in *The Lifted Veil, the Book of Fantastic Literature by Women, 1800 - World War II*, ed. A. Susan Williams (London: Xanadu Publications Ltd., 1992), 226-54.

A Beleaguered City

- 621 [1910 ed.] Title simply *A Beleaguered City*, omitting the elaboration of the earlier editions.

III Shorter Fiction, Collected and Uncollected

- 664a "A Winter Journey", published in *Blackwood's Magazine* 85, Apr. 1859, 429-49. A fictionalised travelogue. (Item 664a, Addenda 2, "Three Days in the Highlands", should be renumbered 664b.)
- 669a "A Hidden Treasure", published in *The Argosy* 1 (January, 1866), 149-55.

"That Little Cutty"

- 691a Reprinted from Home in *The New York Tribune*, 28 Aug., 1881, p. 3.

**

- 691b "The Covenanter's Daughter", serialized in *The Youth's Companion* 57 (Boston, Mass), in eight weekly instalments, 6 Mar 1884 to 24 Apr 1884, 85-6, 97-8, 105-6, 117-18, 129-30, 141-2, 153-4, 165-6.
A fictionalised version of the story of the Scottish heroine Grizel Hume.

- 691c "Elinor", serialized in *Sunday Talk* n.s. 1 (Glasgow), in seven instalments, Jun. to Dec. 1884, 67-71, 99-103, 131-35, 164-67, 195-99, 227-31, 263-66.

"Queen Eleanor and Fair Rosamond"

- 693a French translation, serialized in *Le Correspondant* (Paris) 161-2 (n.s. 125-6), 25 Dec. 1890, 1078-93, and 10 Jan. 1891, 113-40. ("La Villa des Ormes", translated by O. Bignon; partially an adaptation.)

"A Chance Encounter"

- 701a Reprinted in *Harper's Bazaar* (NY), ¹⁹~~15~~ Dec., 1891, 974-5.
(Item 701a in VFRG XI should be renumbered 701b.)

- 704a "A Story of a Wedding Tour"

Included in *Nineteenth-century Stories by Women, An Anthology*, ed. Glennis Stephenson (Peterborough, Ontario: Broadview Literary Texts, 1993), 402-27, with portrait, notes, endnote and bibliography.

V Autobiography and Letters

- 727a American ed. NY: International Association of Newspapers and Authors, 1901. (Information from D.J. Trella.)
- 730 Edition of Autobiography direct from manuscript.
The Autobiography of Mrs Oliphant, edited with Introduction and Notes, by Elisabeth Jay. Oxford: OUP, 1990 (Nov.).

Quite a few of these require a trip to the British Library Newspaper Library at Colindale to check exact dates when serialization started and finished, but I'll pass them on for what they're worth. Others provide information (including prices paid) from the business records of Tillotsons Fiction Bureau regarding works for which serial rights were purchased, but where the work in question has not been traced in a specific journal.

Margaret Oliphant 1 (vol. 11)

[Item 475] *The Son of His Father* also serialized in *South London Press*, Apr-Oct 1886 (Tillotsons paid '£600 for Serial Copyright, with Vol. in US & Canada & £25 Vol. Eng. Copyright' ??)

[Item 521] *The Mystery of Mrs Blencarrow* also appeared in *Nottinghamshire Guardian*, Nov-Dec 1890 (Tillotsons paid £150 for 'Absolute Copyright')

[Item 704] "A Story of Wedding Tour" (listed as "The Story of Wedding Tour" in Tillotsons records) also appeared in *Bolton Weekly Journal*, 16-23 May 1896 (Tillotsons paid £20 for 'absolute copyright' and 5gns for 'subsequent additions')

For the record, Notebook A at the Bodleian also lists the following payments by Tillotsons:

[Item 401] *Sir Tom*, £500 for 'Serial Copyright (excl. USA)'

[Item 458] *Oliver's Bride*, £138 for 'Serial Copyright'

[Item 569] *The Sorceress*, £750 for 'entire & unrestricted copyright (Tauchnitz edition excepted)'

[Item 535] *The Heir Presumptive and the Heir Apparent*, £600 for 'Serial Copyright'

[Item 576] "That House in Bloomsbury" (thus in Tillotson records), £50 for 'serial rights . . . (per Hutchinson & Co.)'

Submitted 7 April 2013 by Joan Richardson (www.oliphantfiction.com)

668 "Mrs Clifford's Marriage" - printed in book form in 1868. Under the title is written: "Reprinted from Blackwood's Magazine." Follett, Foster & Co. (NY) 1868. This edition can be viewed at Google Books.

708b "My Brother Frank" - serialized in *The Household* magazine (Boston), in five monthly installments, January - May 1894, beginning on the first inside page of each issue. This story can be viewed at www.oliphantfiction.com.

Thanks to Professor Graham Law of Waseda University for the following information on the story's publication history:

The publication of 'My Brother Frank. A serial story by Mrs. Oliphant' was in fact announced in the 1885 Prospectus for the weekly (Boston) *Youth's Companion*, which was widely publicised in the American press in late 1884 (see, e.g., *Ohio Democrat* (4 December 1884) p. 3). According to R. Cutts, *Index to 'The Youth's Companion' 1872-1929* (2 vols; Metuchen, NJ: Scarecrow Press, 1972), which duly records the appearance of Oliphant's 'The Covenanters' Daughter', 6 March - 24 April 1884, no other stories by the Scottish authoress were in fact to appear in that paper. This nevertheless suggests that 'My Brother Frank' was written or at least planned no later than 1884. No British publication has been traced, although a number of echoes of the story are found in Oliphant's journal entry for 8 February 1885 as reproduced in *The Autobiography and Letters of Mrs. M.O.W. Oliphant* (1899).

FYI: Another recently found story attributed to Mrs Oliphant is not in fact by her: "The Story of Elisabetta Sirani. By Mrs Oliphant" was published in *Short Stories magazine* (NY), November 1893 (quarterly volume, Oct - Dec 1893, at Google Books). Again thanks to Graham Law, for recognizing this as a story by Dinah Craik, which appeared in *Avillion and Other Tales* in 1853, and was later reprinted in *Romantic Tales* in 1890.